MASTERPIECES OF THE PRADO MUSEUM

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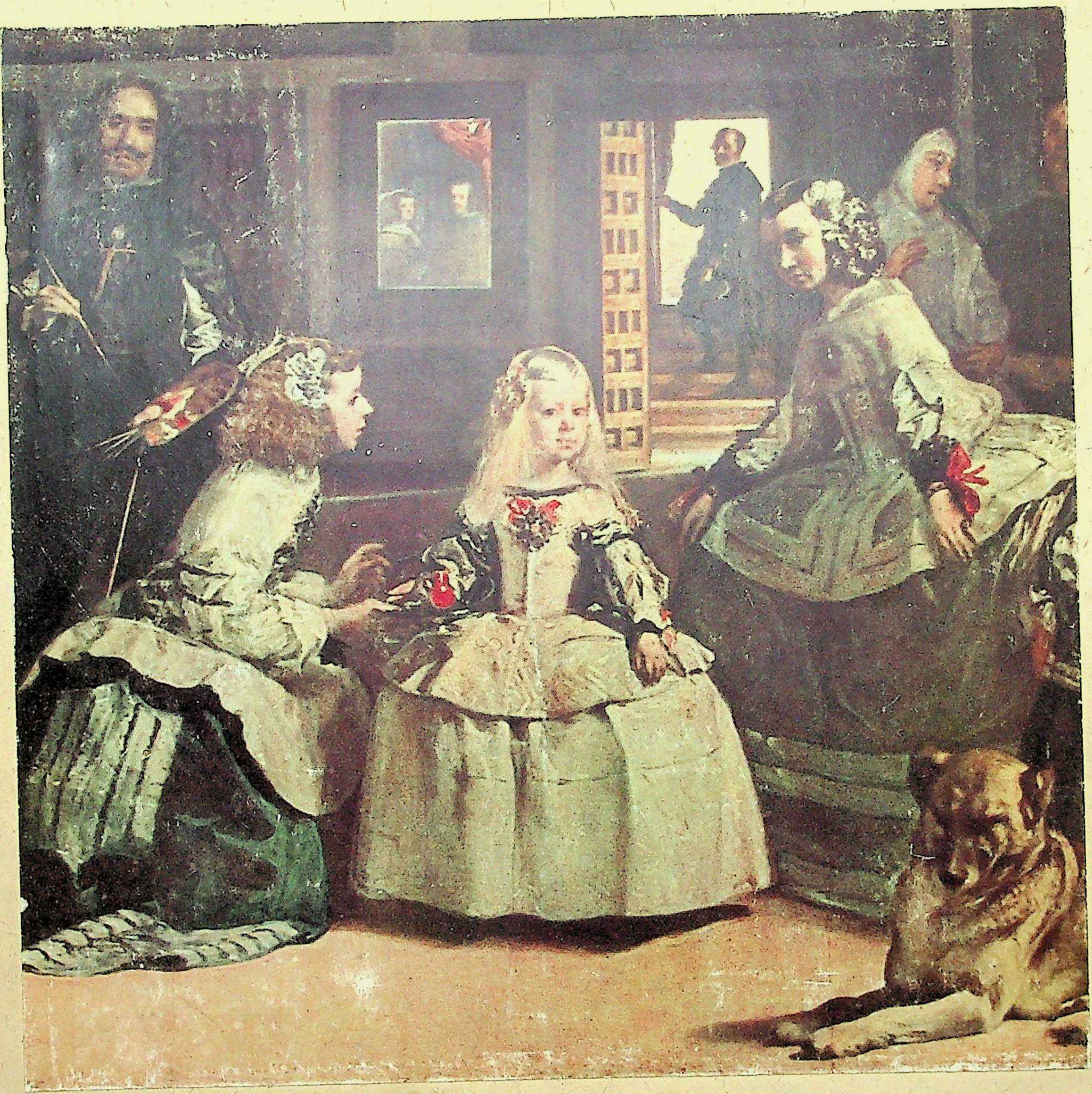

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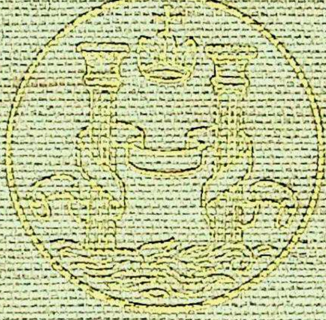

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MASTERPIECES OF THE PRADO MUSEUM

FABER AND FABER LTD PUBLISHERS
24 RUSSELL SQUARE · LONDON W.C. I

FIRST PUBLISHED IN FRENCH 1939 – SECOND EDITION 1940 – THIRD EDITION 1947
FIRST PUBLISHED IN SPANISH 1940 – SECOND EDITION 1947
PUBLISHED IN THE GERMAN LANGUAGE 1940
FIRST PUBLISHED IN GREAT BRITAIN 1948

759.5

TRANSLATED BY EDITH RAYBOULD
PRINTED IN SWITZERLAND

PREFACE

The collection of paintings in the Prado at Madrid is one of the most important in the world as regards both the number and the quality of the works exhibited. Only the National Gallery in London can vie with the Prado in the volume and choice of its treasures; and no other collection can boast the same number of masterpieces by Titian, by Rubens and by the great masters of the Spanish School: El Greco, Velazquez, Ribera, Murillo and Goya.

The catalogue of the Prado comprises some 2500 pictures, the history of which is closely connected with that of the Royal Family of Spain. Their "Catholic Majesties", Ferdinand (1479–1516) and Isabella (1474–1504), were possessed of a keen sense of beauty and expended considerable energy in collecting works of art. Many a fine picture in the Prado owes its presence there to Ferdinand's and Isabella's marked preference for Flemish painting, a preference shared by some of their predecessors who had brought more than one altar-piece from Flanders to Spain. The great interest which the Emperor Charles V (1519–1556) took in art and in artists, especially in Titian, is too well known to need stressing. His sister Mary, widow of the King of Hungary and Regent of the Netherlands, was as great a connoisseur as he. To these two is due the honour of having started the particularly rich collection of Titians. When Charles V retired to Yuste he took with him not only the famous "Gloria" but also an "Ecce Homo" and two representations of the Mater Dolorosa by Titian as well as Antonis Mor's portrait of his daughter-in-law, Mary, Queen of England.

Philip II (1556–1598) was a no less enthusiastic collector than his father and both Titian and Antonis Mor continued to work for him. He acquired paintings by Veronese and gathered together the unique collection of pictures by Hieronymus Bosch, a collection which has remained intact though housed partly in the Prado and partly in the Escorial, where Philip kept his own pictures after the year 1574. A whole shipload of Flemish paintings, which he had collected before his accession to the throne, perished off Gijon together with the vessel which was carrying them to Spain, but by that time Philip was already in possession of the large panels by Baldung Grien, a painter of the Early German School.

Philip III (1598–1621) employed a certain number of Court Painters, but he was not a marked connoisseur like his predecessors. His son Philip IV (1621–1665), however, gave the greatest impulse to art. This monarch, who was a keen collector and the lifelong patron of Velazquez, was probably the ablest art critic ever found upon a throne. The only King who might be said to rival him was his unfortunate friend Charles I of England, at the auction of whose estate Spain bought a great number of pictures which are now counted among the greatest treasures of the Prado. Philip IV also liked to receive gifts of pictures from his nobles. The Duke of Medina de las Torres presented him with Raphael's "Madonna of the Fish" (No. 64) and with Correggio's "Noli me tangere"; the Marquess of Leganés offered him Tintoretto's portrait of Sebastiano Veniero and Titian's portrait of Federigo Gonzaga;

Cardinal Ludovisi gave him Titian's "Bacchanal" (No. 67) and "The Garden of Loves" by the same master.

It was for Philip IV that Claude Lorrain painted half a dozen of his most beautiful landscapes. Not long before the King's death some monks of Palermo presented him with Raphael's "Spasimo di Sicilia". The collection of paintings of Philip IV is unfortunately no longer complete; it has been decimated by donations, by fires and above all by the Napoleonic wars, in the course of which a great number of masterpieces were transferred from the royal collection to foreign galleries.

As unequalled in volume as the group of Velazquez' works is that of Ribera's paintings which also is the most extensive in existence; and once more it was Philip IV who acquired the greater number of these pictures.

Next to Velazquez, Rubens was the painter that Philip IV admired most. Not only did he give him important commissions during his life-time, he also bought no fewer than eight canvases from his estate. The Prado still possesses about one hundred paintings by the great master or his school.

It would seem that Philip IV had also already collected a certain number of works by El Greco.

During the reign of Charles II (1665–1700) not much was added to the royal collection. A great number of Van Dycks and Jordaens must nevertheless have come to Madrid at this time, unless they happened to be acquired at a later date by Philip V (1700–1746). It was during the reign of this sovereign that a taste for French art became more marked in Spain. Thanks to him and to the influence of his wife, Isabella Farnese, the royal collection was once more increased.

It was at this time that the Madonnas by Andrea del Sarto and Bellini as also numerous examples of seventeenth century Italian art were incorporated in the collection together with the marvellous Poussins and Watteaus and the only Rembrandt in the Prado, the "Sophonisbe" of 1634. The works by Teniers, Wouwerman, Bril, Bol, Jordaens and Brueghel were acquired by Father Invares. As collectors Philip and Isabella deserve special mention for acquiring numerous masterpieces by Murillo, a painter whom they may be said to have "discovered" at Seville in 1729.

Under Charles III (1759–1788) nothing of importance was added to the royal collection. Among the foreign paintings bought by his successor, Charles IV (1788–1808), only the wonderful portrait of a cardinal by Raphael deserves to be mentioned. It is, however, the great merit of this sovereign and his queen, Maria Luisa, to have encouraged and protected Goya. It goes without saying that not all the Goyas now in the Prado, more than eighty paintings and several hundred drawings, were acquired by the sovereigns, his patrons. The "Maja vestida" and the "Maja desnuda" (Nos. 17 and 43) were the property of the Queen's favourite, Godoy, while the unique and marvellous mural paintings with which the aged Goya decorated his country house were presented to the Prado by Baron Erlanger in 1881.

Ferdinand VII (1814–1833) had little taste for art. Not liking Goya, he appointed Vincente Lopez as Court Painter. It was, however, during Ferdinand's reign that one of the most important changes in the arrangement of the royal collection took place. Thanks to the initiative of Queen Isabella of Braganza, a great number of the pictures were hung in a building which had been erected as a natural history museum in the reign of Charles III. The Royal Museum of the Prado was opened on November 19th, 1819. In the beginning the pictures occupied only three rooms of the immense building, three rooms with 311 *paintings exclusively by Spanish masters. The first printed catalogue of 1828 already includes 321 Spanish, 335 Italian and 99 French and German works of art.*

The suppression of the monasteries in 1836 put the state in possession of countless art treasures which were first shown at the Convent of the Trinity, transformed for this purpose into a Spanish National Museum. In 1877 the more precious paintings, especially the works of El Greco, were transferred to the Prado.

This great collection has been continuously enlarged ever since by means of gifts and acquisitions. A keen interest in the different works of art and a profound knowledge of their history have been the guiding principles behind the recent improvements which have been made in the display and arrangement of this immense art treasure.

PAUL WESCHER

INTRODUCTION

It is doubtless in my capacity as Director of the Prado that I have the honour to be entrusted with the task of writing an introduction to this beautifully illustrated book on masterpieces of the Prado.

I greatly fear that I shall disappoint the Publishers. What the average reader of this type of publication wants, is a simple and graphic means of improving his knowledge of art without the strain of too great an effort. Well, I am not in a position to give him historical dates, or anecdotes, or even those psychological analyses which lend a pleasurable savour to art criticism. A painter by profession, I have above all sought my own enjoyment in the contemplation of pictures and have left to others the work of establishing the history of our masterpieces and acquainting the public with the results of their research. For my part I was content to derive from these paintings nothing but purely artistic pleasure.

The collection here offered to the public consists of eighty-four plates, chosen with taste and scrupulous care and giving a good idea of what is best in our gallery.

The geographical position of Spain and the fact that our art treasure consists of pieces belonging to the Royal Family have made it difficult to send our masterpieces to other countries. This was a boon for us Spaniards, but it had the drawback of leaving a great number of foreigners in ignorance of our achievement. The true significance of our art, its influence upon the evolution of other schools, have not been fully appreciated.

Allow me to quote two examples by way of illustration. Outside Spain, Velazquez is known only by a very limited number of works and such as are not truly representative. Paintings are often attributed to him, which are far removed from and, in certain cases, utterly unworthy of his genius. This happens even in great galleries. Another instance is that of Goya, whose influence on nineteenth century painting has only recently begun to be recognized.

Let us first turn to Velazquez. To the somewhat puerile question occasionally proffered by the uninitiated: "Who is your greatest painter?" every Spaniard would unhesitatingly reply: "Velazquez!" I hasten to add that the reply would be no less puerile than the question. Countless are the paths that lead to beauty. Yet we can say that in his use of the simplest means, in his mastery of a technique which astonishes by its sobriety, in his unique manner of making us perceive the aerial perspective, an achievement which reaches the sublime in "Las Meninas" (Nos. 6 and 35), Velazquez attained a summit of artistic perfection over which he reigns supreme.

It has indeed been repeatedly asserted that Velazquez simply "copied" material objects, rendering them in their full reality with no other aim but reproduction. What a profound fallacy! It is only necessary to study the portrait of Mariana of Austria (No. 5) and those of the other members of the royal household to be convinced of this. The elegance, the harmony of colour and tone, the absolute proportion between the background and the figure in the foreground clearly show us the mind of the master guiding his brush.

We certainly find in Velazquez an extreme care for truth in the observation of outward shapes but also the same care in searching for the soul's secrets behind these shapes. These secrets the painter reveals by a mere nervous contraction of the lips in his portraits of dwarfs and jesters or by a certain noble air which he gives his grandees and personages of the court. Cast a glance at his portrait of Don Diego de Corral with his wife, at that of Count Benavente or Martinez Montañes and tell me who can vie with Velazquez when it comes to catching the spirit of an age. The most Spanish of painters could not be found wanting in an essential quality of his race, the Spaniard's love for naked and unvarnished truth.

Let me now turn to my fellow painters, my good companions, especially to those among them who have had the good fortune to study closely the works of this master among masters and ask: do you not find that Velazquez' style, so sober and at the same time so ample in its movement and so direct in its appeal, is in itself something quite new, I was almost going to say singular among the different styles of painting you have encountered? Does this style not seem to you the simplest and at the same time the most elegant solution of all those problems of artistic technique which have haunted painters throughout the centuries? When looking at these canvases might one not be tempted to exclaim that it is easy to paint? And yet . . .

In my long experience of studio life I have listened to many discussions on art, I have heard many of those slogans which are bandied in artists' workshops and disappear to make place for some other passing fashion. In our day the talk is all of "volume", a notion which has become confounded with empty bombast. Painting having overstepped its true limits, there is now an attempt to give it the appearance of sculpture of the coarsest and most primitive kind. I should like to pause and consider for a moment this conception of volume, because it is when looking at Velazquez that we begin to realize what volume signifies in the domain of painting.

The master began his career with paintings in which the *chiaroscuro* effects are brought out in proportion to the sidelong indirectness of the lighting. This method had already been applied by Zurbarán, Ribera and the Italians of the period. I am referring to the early canvases: "The Adoration of the Kings", "The Drinkers", the first portraits and "The Forge of Vulcan" (No. 32). Then little by little the master shifts the light, placing its source along the axis going from the model to the spectator. The shadows become less conspicuous and relief, known as "volume", the true pictorial volume, is achieved by means of the relation established between the different bodies of matter and the use of those marvellous grey tints produced by half-tones, which make perceptible to the eye the space between the background and the principle figures. In one of the last portraits painted by Velazquez, that of the jester Barberousse, we find only flat tones. The effect of heaviness and density is perfect. The same applies to the "Pablillo at Vallodolid".

But it is face to face with "Las Meninas" (The Maids of Honour of the little Princess) (Nos. 6 and 35) that, what we might describe as the stereoscopic effect of Velazquez' painting, is fully brought home to us. It is true that the very composition of the theme obliges the artist to cast a slanting light upon the figures in the foreground, but between these figures and the extreme background of the picture—which is not lost in shadow but can be measured to an inch—only flat values are related to one another. There is no trace of artifice! Merely the aerial perspective expressed to the utmost limit. What a master-painting, what an outstanding proof of the artist's genius!

Place this picture side by side with the work of the greatest masters of painting, compare it with the sumptuousness of Rubens, with the living architecture which Van Dyck builds up by means of his figures, with his elegance and rich display, or with the thousand, only half revealed accents of a Titian and, having done this, you will better relish the incomparable delicacy of these greys, of the various shades of red from which the painter has extracted the utmost expression of which they are capable.

Charm of wit, grace and nobility of bearing, delicacy of feeling and of taste, the delight of courtly manners—has not Velazquez left us a gallery which contains the destilled essence, as it were, of the age in which he lived?

El Greco, in whom Spanish art reached another pinnacle of perfection, was more than a generation older than Velazquez.

We must mistrust the sincerity of those who lose themselves in admiration, on seeing for the first time the works which express the theology and philosophy of El Greco. Prolonged study is necessary if we wish to sound the depths of that art. Too often a form of snobbishness leads people to express effusive admiration for things they do not in the least understand. El Greco, more than any other painter, lends himself to literary analysis, to dissertations and critical essays, in short to all that we professional painters qualify as "mere" literature. In addition to this he gives the impression of having been a pioneer and an extremist, and this in the eyes of certain people forms the highest claim to respectful admiration. Small wonder that much has been written about this painter and that more will be written in the future, each critic giving us his own interpretation of El Greco's style and of his spirituality. People like to call him the most modern of the Spanish painters—I am tempted to ask whether he would be particularly pleased by this form of praise.

Up to the present nobody has, however, stressed what, in my opinion, constitutes the chief value and originality of El Greco's manner, his grasp of the fact that colour can be used not merely to represent scenes but can also in itself become to the beholder a source of very real physical and spiritual enjoyment. Light filtered through a stained glass window and playing on the walls of some old cathedral can bring us pure delight. The great Cretan was ever in search of new colour schemes which he took a pleasure in pushing to extremes that can be appreciated only by an eye accustomed to perceive the most delicate tones within the harmony of their scale of values. To those who are not in the habit of embracing a vast whole at a glance, these colour schemes are often a stumbling-block.

Once, towards the close of an autumn day I was showing the chapter-rooms of the Escorial to a group of Americans. Brought face to face with El Greco's "St. Maurice" they frankly acknowledged the scantiness of their artistic equipment and asked me to explain to them the charm of the picture, which they found somewhat difficult to appreciate. I felt embarrassed, at a loss for an explanation, so difficult is it to convey to others what depends on a capacity to be affected by an appeal to our aesthetic taste. Suddenly I realized that the fading light of day might help me to find the required explanation. Shadows were gathering everywhere in the great room, the canvases were vanishing from sight together with the scenes which they represented. Only the "St. Maurice" remained completely luminous, like some star of rare phosphorescence. It was then that I could make my visitors understand in a few words the significance of colour and help them to feel the emotion which it can produce.

From the moment when El Greco casts overboard the ballast of Venetian mannerisms, of which by the way he brought only the most beautiful to Spain, and strikes out along new lines of his own under the rapidly assimilated charm of an original people possessing such frankly characteristic traits as the Spaniards—from that moment two tendencies can be clearly distinguished in his work. On the one hand we have his great religious compositions in which his inspiration soars on the wings of mystic themes, which he infuses with the most sublime harmony and colouring; on the other we have the marked realism of his portraits of grandees, noble and ascetic figures clothed in black, their heads surrounded by stiff ruffs, looking out from their canvases with a serious gaze which seems to lose itself in the infinity of some ideal.

At the beginning of this introduction I mentioned Goya's influence upon the new art of the nineteenth century. Mark it, not upon contemporary painting, which has no known roots in any period of the history of art; if anywhere, these roots should perhaps be sought in some field of science. I pointed out that Goya's influence had been strangely misunderstood, and this in spite of the fact that it has been frequently analysed and that the exhibition which was organized at Madrid for the centenary of his death, marked, as it were, the confirmation of this influence.

In order to clear up the misunderstandings and misconceptions which have already become a tradition, suffice it to say that at a time, when in other countries leading artists still upheld cold academic doctrines, a man of Spain was to be revealed as the greatest revolutionary that painting had known since El Greco.

A passionate nature, a sense of humour, a dramatic way of seeing things, such were the varied fundamental elements of a temperament which it seems impossible to circumscribe by any definition, so far does the tumultuous vitality of the man cause him to escape beyond them all. It is this impetuous force placed at the service of a technique as varied as it is cunning in its choice of means, that ranks Goya among the very great masters. Manet and his contemporaries were the painters most directly influenced by one of Goya's many styles, for there is in this master a certain sinuosity and an infinite variety as regards methods of painting. He passes from the use of the very subtlest shades to the introduction of heaped masses of compact colour such as we find in those of his pictures commonly described as "black". The whole of Goya's life can be retraced in his letters as well as in those rough sketches which he threw on paper with a rapidity that matched his thoughts. At every step he left some print of the working of his soul. The most touching testimony to these agitations is to be found in the cartoons which are typical of the period following upon his long and painful illness. Beginning with the marvellous "Dreaming Reason brings forth Monsters", they go on to the "Disasters of War", "The Bullfight", "Caprichos" etc.

The diverse and apparently contradictory anecdotes which are told about Goya, are symptomatic of the tortuous line that characterized the man throughout a life filled with passion and incident, dramatic or burlesque as the case might be. From beginning to end one woman held his fancy and kept him enthralled. At one time he adored, at another hated her. This woman was the famous Cayetana, Duchess of Alba. Did she ever return his love? There is nothing to prove it. This great lady, whose impish and somewhat perverse humour filled the court with consternation, was quite capable of playing with the poor painter's heart. If I recall this episode in Goya's life it is with a view to solving the riddle of those two marvels of painting: "La Maja desnuda" (No. 43) and "La Maja vestida" (No. 17).

Two women, one draped, one nude—or rather the same woman in the same attitude, with the same features and the same carriage of the head. One might be tempted to say two portraits, the one copied from the other. But is this really the case? Although it is impossible to affirm that we have here an absolutely faithful portrait, yet all agree in thinking that it was in fact the Duchess Cayetana who served as model for the "Maja vestida" or that it was she who, to say the least, inspired the painting. But what of the "Maja desnuda"? Many people have maintained that it was the same model, but I, for my part, consider it improbable.

If we compare the two pictures we are struck by certain discrepancies. While in the "Maja vestida" the head is attached to the shoulders in a normal manner, there is in the "Maja desnuda" a certain disproportion between the head and the rest of the body which suggests the idea of superposition. Definitely, the head does not correspond to the body; it must have been added subsequently to this marvellous nude of a woman in the flower of her youth. Let us not forget that the Duchess was at that time over thirty. How can this anomaly be explained? It is my humble opinion that Goya one day painted the Duchess reclining on a couch. This was the "Maja vestida". Then, driven by the torment of jealousy, the painter, either to satisfy his lust or to avenge himself, painted the nude from another model which he placed in exactly the same position. Finally he added to this figure the head of the lady of his dreams. In this way he produced the "Maja desnuda". This hypothesis seems to me to offer a possible explanation of the singular whim of twice representing the same figure in the same attitude, one picture revealing what in the other is hidden by drapery.

Now let us take the somewhat harsh portraits of Maiquez with their rugged, neglected features and watch this method of portraiture make way for the minute, almost *pointilliste* style of the Munarriz and finally evolve into the incomparable delicacy of touch which distinguishes the Bayeu and the Mortain. What sensuousness! How it thrusts itself upon us, appealing not only to our eyes but to all our other senses as well.

Gaze for some time at the skirts of Doña Tadea (No. 41) or at those of the Countess Chinchon and you will ask yourself how such things could have been achieved. With incredible *naïveté* I have again and again laboured hard to copy them. Each time I have had to acknowledge my failure. As Director of the Prado I have had many opportunities for observing the work of copyists. All painters can of course be imitated; but I have never yet seen a faithful copy of the canvases upon which Goya lavished the subtleties of his technique or in which he expressed his feeling for the finer shades of colour.

Let us now leave Goya and turn to a painter who is at present somewhat out of vogue, Murillo. The fact that in his religious paintings he applied his art to rather hackneyed themes has tended to place him in an unfavourable light, and his discreet good taste equally removed from extremes of realism and idealism has served him ill with the critics of an epoch fundamentally inclined to extreme views. Yet there can be no doubt that we are here in the presence of a painter who in certain canvases such as "The Patrician disclosing his Dream to the Pope" shows a power and a wealth of invention which place him on a level with Van Dyck and Tintoretto and herald some of Goya's achievements. It is difficult to avoid being strongly moved by these paintings, notably the "Saint Elizabeth of Hungary" (No. 37).

Zurbarán is but modestly represented in this collection. There is all the more reason to call attention to his importance in the history of Spanish art. It was this forerunner of Velazquez who switched Spanish painting on to new lines. He was also the first to represent objects, not as they are but as the eye perceives them. His technique marks the transition from the sixteenth to the seventeenth century.

Ribera has given us of his best in his great picture "The Martyrdom of St. Bartholomew" (No. 30). He is an artist who held himself somewhat aloof from the technique peculiar to Spain and he might easily have belonged to the Italian school of his period on which, incidentally, he in his turn exerted a marked influence.

As this selection consists of works of art bearing the stamp of genius, it may give the impression that Spanish art was more remarkable for the quality than for the number of its representatives. There is some justification for this opinion but we must beware of thinking that it is absolutely true, for the Spanish school includes many second-class talents such as Ribalta, Carreno, Claudio Coello, Mateo Serezo etc.

This brings me to the end of my short survey of Spanish painting as here represented by its great masters and I shall now pass on to consider, though less thoroughly, the masterpieces from other countries. Frankly, there is little left for me to say about the great creators of the works here reproduced, for everything has already been said. I shall not pretend to discover Van der Weyden, Brueghel, Cranach, Dürer or the Flemish and German schools of painting.

I should, however, like to draw attention to one Flemish artist, who is practically unknown outside the Prado, Patinir. We possess nine canvases of his in our gallery, three of the best of which are here shown (Nos. 55, 56 and 57). His landscapes in which the blue tones of distant horizons dissolve in gradations of infinite delicacy, and the light is revealed playing with astonishing beauty through a whole series of receding planes, betray a profoundly original personality, a master of painting. Rocks of fantastic form appear in the foreground. Groves unveil their shady depths where move minute, almost invisible figures. In the middle distance the eye rests on stretches of standing water before passing on to the daring light effects of the background. Patinir's colouring, his absolute mastery of a whole range of blues, calling to us from distant perspectives, lends a strange fascination to his canvases.

The great Van der Weyden, whose "Deposition" (No. 45) is by many considered his chief masterpiece, also occupies a place of honour. His little jewel of a "Pietà" (No. 48) deserves special mention as does the Memling (No. 49B) which contends for supremacy with the "St. Ursula" at Bruges by the same artist.

Here we also find Hieronymus Bosch notably represented by his "Adoration of the Kings" (Nos. 50 and 51) and the "Hay-Waggon" (No. 52) in which his tormented phantasy filled up the pattern by introducing strange little scenes here and there. Next comes Brueghel, who conceived his "Triumph of Death" (No. 58) on an Apocalyptic plane and then filled it with the feverish animation engendered by his active imagination.

Dürer's immortal "Self-Portrait" (No. 59) and the altar-pieces by the Master of Flémalle (Nos. 46 and 47) complete this incomparable selection of Flemish and German painting.

Rubens and Van Dyck have given of their best. The portrait of Marie de Médicis (No. 77) is not only perhaps the finest of Rubens' portraits but also a living lesson to painters who wish to enrich their palettes with new tonalities. The picture is an apotheosis of colour. It spreads out before us in whole scales. We can distinctly see the bluish semi-tones turn into the warm yellow and rose tints of sunshine as they touch the faint borderline between light and shade. For those critics who spend whole days distinguishing in each of the master's canvases those touches which are his own and those which may be assigned to his disciples, there is no shadow of doubt that the tapestry cartoons at present in the possession of the

Madrid Convent of Discalced Carmelites, are by the master's hand. This is notably the case with "The Triumph of the Eucharist" (No. 78) which one feels was created at a period full of genius and happiness. The three others do not reach the same level, but they are also of great value.

The Van Dyck portraits in the Prado are among the very best by that painter. We have here an *ensemble* which testifies in the most convincing manner to the immense treasure of Flemish art which found its way to Madrid. Let it not be imputed to me as propaganda if I mention one figure in this connection: the Prado boasts no fewer than sixty-six canvases by Rubens!

Let us now pass on to the Italians. It is common knowledge that the finest Titian's are to be seen at Madrid. Indeed, a glance at the seven paintings here reproduced should suffice to convince us of this fact. We might even go so far as to affirm that without having visited the Prado it is impossible to know the great Venetian.

Titian's "Bacchanal" (No. 67) is the very embodiment of Latin art and of the Italian soul. Its everlasting spring, scattering flowers along a shore bathed by an azure sea, its scenes from life that are all sensuousness, the ship's sail blown full with earthly joy and happy dreams—this is the very air that the Italian breathes. "Salome" (No. 68), "Venus and the Organ Player" (No. 71) and the famous nude "Danaë" (No. 70) are among the most signal proofs of the genius of Venice. The self-portrait, painted with youthful fire by the eighty-year-old Titian (No. 73) reveals the depth of his genius. Then we have those marvels, the portrait of the Empress Isabella of Portugal and that of the Emperor Charles V at the Battle of Mühlberg (No. 72). What elegance in the bearing and the proud gestures of these royal personages, in every line what delicacy combined with vigour!

The works by Veronese and Tintoretto are limited in number but of excellent quality. Special prominence is due to "The Finding of Moses" (No. 76), a work which would in itself suffice to place Paul Veronese in the small company of the Olympians. The subtlety with which this group of fair ladies clad in the splendid attire of an Italian court of the sixteenth century is seen against a dreamy background, makes it a worthy companion piece to the famous little Mantegna (No. 62) whose praises have been sung in every tongue.

Among the Tintorettos let us extol "Esther before Ahasuerus", "The Finding of Moses" and "The Baptism of Christ" (No. 75) which is one of his principal works; then the portrait of "The Nobleman with the golden Chain" (No. 74) and that of a "Venetian Senator".

Raphael is here represented by three canvases which are among the best that the Prado possesses by this master, who stands at the end of one epoch and the beginning of another. The "Portrait of a Cardinal" (No. 63) is particularly interesting. An unknown cardinal, says the catalogue, but I should rather say that we have here *the* Cardinal, the type, to a preeminent degree, of what a cardinal of that period would be expected to look like. More might be said concerning the other Raphaels, but they are well known.

There is also an admirable Giorgione (No. 66), one of the rare authentic pieces among the small number of works by this great painter, the Father of the Venetian School. With Giorgione I should like to close this short notice offered to the public by a painter who lays no claim to erudition and who wished to give expression only to his personal reaction to beauty as revealed in the works of art under discussion.

FERNANDO ALVARÈZ DE SOTOMAYOR

EXPLANATORY NOTES TO THE PLATES

COLOUR PLATES

DON DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ

Born at Seville in 1599; died at Madrid in 1660. Painter.

1 Portrait of a Young Man (Self-Portrait?)

Canvas. $22 \times 15^{3}/_{8}$ in. Prado No. 1224.

Painted between 1623 and 1624, i.e. at the beginning of Velazquez' Madrid activities. The later self-portraits of the artist in "Las Meninas" (cf. No. 6) and in "The Surrender of Breda" can hardly be said to correspond to this head.

2 Equestrian Portrait of Prince Balthasar Carlos

Canvas. $82^{1}/_{4} \times 68^{1}/_{8}$ in. Prado No. 1180.

Painted about 1635 when the Prince, who was the youngest son of Philip IV and his first wife, Isabelle de Bourbon, was some six years old. This portrait was originally hung between the equestrian portraits of the royal couple, and over the door of the room known as that of the "Kingdoms" in the Buen Retiro Palace.

3 Portrait of a Court Jester (Don Diego de Acedo, "El Primo")

Canvas. $42^{1}/_{8} \times 32^{1}/_{4}$ in. Prado No. 1201.

Painted in the month of June 1644 at Fraga while Velazquez was busy with the portrait of Philip IV now in the Frick collection in New York. This picture, like all the portraits of dwarfs, was hung in the staircase leading to the North Gallery of the old Royal Palace (the Alcazar); later it was placed in the "Torre de la Parada".

4 View in the Garden of the Villa Medici in Rome

Canvas. $17^{1}/_{4} \times 15$ in. Prado No. 1211.

Painted in 1650 during the master's second stay in Italy (cf. No. 34). He had already spent two months at the Villa Medici during his first stay in 1630.

5

Portrait of Queen Mariana of Austria

Canvas. 91×51 1/2 in. Prado No. 1191.

The second wife of King Philip IV of Spain. Painted in 1652, after Velazquez' return from Italy and after the birth of the Infanta Margarita. Two replicas from Velazquez' workshop are to be found in the Prado (No. 1190) and at Schönbrunn. The uncompleted companion piece of Philip IV in warrior's equipment is also in the Prado (No. 1219).

6

The Maids of Honour *(Las Meninas)* (Detail)

For explanatory note cf. No. 35.

7

The Tapestry Weavers *(Las Hilanderas)*

Canvas. 86 1/2 × 114 in. Prado No. 1173.

Painted in 1657, this picture represents a scene in the workshops of the tapestry manufactory of Santa Isabella at Madrid which was under the artistic direction of Velazquez.

8

The Infanta Maria Teresa

Canvas. 83 1/2 × 58 in. Prado No. 1192.

Daughter of Philip IV. Painted in 1659–1660 when she was about ten years of age. This portrait is the last known work of Velazquez. After his death the head of the Infanta was finished or retouched by Velazquez' pupil and son-in-law J. B. Mazo.

9

Portrait of a Court Dwarf (Don Antonio "El Inglès"?)

Canvas. 56×42 1/4 in. Prado No. 1203.

Painted between 1655 and 1660. Has also been attributed to Juan Carreno, who succeeded Velazquez as Court Painter.

10

St. Anthony the Abbot and St. Paul the Hermit

Canvas. 101 1/4 × 74 in. Prado No. 1169.

Painted towards the end of 1659 for the chapel of St. Anthony at the Buen Retiro Palace or, according to others, in 1634 for the chapel of St. Paul in the same palace.

FRANCISCO JOSÉ DE GOYA Y LUCIENTES

Born at Fuente de Todos (Aragón) in 1746; died at Bordeaux in 1828.
Painter, etcher, lithographer and designer of tapestries.

11

Portrait of the Artist

Canvas. 17 3/4 × 13 3/4 in. Prado No. 723.

Painted between 1815 and 1819. Purchased for the Museo de la Trinidad at Madrid by Don Roman de la Huerta in 1866. The self-portrait at the Academia de San Fernando at Madrid, which greatly resembles this one in the cut of the features, the carriage of the head, the dress and the general expression, is dated 1815. It must have been painted some years earlier than the Prado portrait, which we have reason to believe was executed before the serious illness that attacked Goya in 1819.

12

The Madrid Fair

Tapestry cartoon. 101 1/2 × 85 3/4 in. Prado No. 779.

Painted in 1778–1779 at the same time as five other designs for tapestries: "The Soldier and the Lady" (No. 13); "The Pottery Vendor"; "The Fruit Market"; "Children playing at Soldiers"; "A Game of Pelota" —all for the bedroom of the young princes.

13

The Soldier and the Lady

Tapestry cartoon. 102 × 39 3/8 in. Prado No. 781.

For explanatory note cf. No. 12.

14

The Mason fallen from the Scaffolding

Tapestry cartoon. 105 1/2 × 43 1/4 in. Prado No. 796.

Painted in 1786, this tapestry cartoon was, together with its companion piece "The Poor" and some others, intended for the bedroom of the Infante Gabriel Anthony, the fourth of the royal princes, who had just married, or, according to others, for Alameda, the country seat of the Duke of Osuna.

15

The Meadow of San Isidro-Day

Canvas. 17 1/4 × 37 in. Prado No. 750.

View of the Fields on May 15th, the feast of St. Isidro. In the background the Manzanarès and the panorama of Madrid. From the collection of the Duke of Osuna, who purchased it in 1790 for his country seat Alameda in the environs of Madrid.

16

Portrait of the Painter Francisco Bayeu (d. 1795)

Canvas. 44×33 in. Prado No. 721.

Painted in 1795. Francisco Bayeu was Goya's brother-in-law and his painting master. As such he greatly encouraged the young man's early efforts. Bayeu was First Court Painter and it was he who in 1786 procured an appointment for Goya at the Royal Tapestry Manufactory. As a mark of gratitude Goya painted Bayeu's portrait that same year. This earlier painting shows him in a dark suit. The present portrait was painted nine years later, shortly before Bayeu's death, at the request of his family. Goya first exhibited it in an unfinished condition at the Academia de San Fernando in Madrid in the month of August 1795.

17

La Maja vestida

Canvas. 37¹/₂ × 75 in. Prado No. 741.

Painted about 1797–1798. Originally part of the estate of Queen Maria Luisa's favourite, the all-powerful Minister Godoy. Purchased for the Academia in 1815. The "Maja vestida" was probably painted before the "Maja desnuda". It shows greater spontaneity and concentration as regards colouring, execution, spatial composition and purely artistic expression. When looking at the "Maja desnuda" (No. 43) we are struck by the disproportion between the lower and the upper part of the body, especially the head. We are given the impression that Goya used two different models, or rather that he added the head of the "Maja desnuda" to a nude painted from imagination. It is this inexplicable, nay, even enigmatical procedure which gave birth to the legend that the "Maja vestida" is no other than Goya's friend and patron, the Duchess of Alba, who died in 1802. (Cf. Introduction p. 13 and No. 43.)

18

Portrait of General Urrutia (1739–1803)

Canvas. 78³/₄ × 53 in. Prado No. 736.

Signed. From the Duke of Osuna's collection. The Duke ordered the portrait in 1798, at a time when Urrutia's disgust for Godoy's favouritism had already led him to resign. The St. George's Cross which he is wearing, had been conferred upon him by Catherine II in 1789.

19

Procession of Flagellants

Wood. 17³/₄ × 28³/₈ in. Academia de San Fernando.

This picture, as well as No. 44, was painted some time between 1808 and 1813. Their first owner was that Don Manuel Garcia de la Prada, whose portrait Goya painted in 1815 and who in 1836 made a gift to the Academia de San Fernando of the famous five small compositions which included our Nos. 19 and 44.

20

Making Gunpowder in the Sierra di Tardienta

Wood. 12¹/₂ × 20¹/₂ in. Escorial.

Painted about 1813. An inscription on the back of the picture informs us that Goya drew his inspiration for the painting from a true incident which took place in the Sierra di Tardienta in Aragon during the War of Independence.

PLATES IN BLACK AND WHITE

SPANISH SCHOOL

LUIS DE MORALÈS, CALLED EL DIVINO

Born at Badajoz about 1500; died in the same town in 1586. Painter.

21

Virgin and Child

Wood. $33\times 25^{1}/_{4}$ in. Prado No. 24 B (Pablo Bosch collection).

The artist painted several variants of this picture. The same theme appears in two other paintings in the Prado, one at the National Gallery in London and in several others elsewhere.

DOMENICOS THEOTOCOPOULOS, KNOWN AS EL GRECO

Born at Candia on Crete about 1541; died at Toledo in 1614. Architect, sculptor and painter.

22

The Trinity

Canvas. $118^{1}/_{8}\times 70^{1}/_{2}$ in. Prado No. 824.

Painted in 1577–1578 for the Church of San Domingo el Antiguo at Toledo, this painting formed the upper part of the reredos, the lower part of which consisted of the Assumption (Art Institute, Chicago), St. Bernard (formerly in the Chéramy collection in Paris) and St. Benedict (Prado Museum, Madrid). The Veil of Veronica in the San Vicente Museum at Toledo was formerly used to cover the lower part of the Trinity picture, in which the figure of the dead Christ was inspired by Michelangelo's Pietà in Florence.

23

The Holy Family

Canvas. $42\times 27^{1}/_{8}$ in. Prado No. 826.

Painted between 1594 and 1604. The Metropolitan Museum at New York possesses a second specimen of the same picture, also painted by the master's hand. Another, slightly varied reproduction is to be seen in the San Vicente Museum at Toledo.

24

The Baptism of Christ

Canvas. $137^{3}/_{4}\times 56^{3}/_{4}$ in. Prado No. 821.

Signed. From the Church of Doña Maria of Aragon at Madrid. The contract with the painter was signed on December 20th, 1596. A replica of this painting, with a Nativity as a companion piece, is to be seen at the Galleria Nazionale Corsini in Rome.

25

The Dream of Philip II

Canvas. 56 × 43 3/4 in. Escorial.

Signed. Probably an allegory of the *Sainte Ligue* of 1571 against the Turks. Several themes: The Adoration of the Name of Jesus, the Communion of Saints and the Last Judgement, are combined in one vast conception. It seems that this canvas was executed in 1579–1580 as a test of skill before the first royal order was given for "The Martyrdom of St. Maurice" in the chapel of the Escorial.

26

Male Portrait

Canvas. 32 × 26 in. Prado No. 809.

Signed. Painted between 1577 and 1584. It is supposed that the person here represented was Juan de Silva de Toledo, Marquess of Montmayor.

27

Portrait of the Licentiate Jeronimo de Cevallos

Canvas. 25 1/4 × 21 1/4 in. Painted between 1608 and 1612. Prado No. 812.

28

St. Ildefonso

Canvas. 74 3/4 × 41 in. Church of the Hospital de la Caridad, Illescas.

Painted between June 1603 and August 1604. Originally intended to form part of the rich decoration which El Greco had planned for the church of the Hospital de la Caridad at Illescas. A somewhat smaller replica, also by the master's hand, is to be found in the National Gallery at Washington (Mellon Fund).

FRANCISCO DE ZURBARÁN

Baptized at Fuente de Cantos (Estremadure) in 1598; died at Madrid in 1662. Painter.

29

Saint Casilda

Canvas. 72 1/2 × 35 1/2 in. Prado No. 1239.

Legend tells us that the bread which the saint wished to bring to the Christian prisoners of her father, a Moorish prince, was, at the threatening approach of the latter, transformed into roses. A replica, modified to represent St. Dorothea, is to be found in the collection formerly belonging to W. Horne at Montreal (Canada).

JUSEPE DE RIBERA, ALSO CALLED LO SPAGNOLETTO

Born at Jativa (Valencia) in 1588; died at Naples in 1652. Painter and etcher.

30

The Martyrdom of St. Bartholomew

Canvas. 92 1/8 × 92 1/8 in. Prado No. 1101.

Signed and dated 1630. Two years earlier the artist had treated the same theme in an etching. In 1666 this painting was in the old Royal Palace, the Alcazar at Madrid.

31

Fragment from the "Triumph of Bacchus"

Canvas. 21 3/4 × 18 in. Prado No. 1123.

Originally part of a painting decorating the walls of the dining hall of the old Royal Palace, the Alcazar at Madrid. This picture was damaged in the fire which devastated the palace in 1734. Other fragments are to be found at Madrid, Pittsburg, Richmond and San Diego, California.

DON DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ

For dates cf. No. 1.

32

The Forge of Vulcan

Canvas. 87 3/4 × 114 1/4 in. Prado No. 1171.

Painted at Rome in 1630. Purchased for Philip IV in 1634 by the protonotary of Aragon, Don Jeronimo de Villanueva. The picture represents Apollo appearing to Vulcan to announce the infidelity of Venus. During this same stay in Rome Velazquez painted another picture which may be regarded as a companion piece: "Jacob receiving the bloodstained Tunic of Joseph" (Escorial).

33

Portrait of Don Gaspar de Guzmán, Count Duke of Olivares

Canvas. 123 1/4 × 94 1/8 in. Prado No. 1181.

Painted about 1634. Don Gaspar de Guzmán, Prime Minister under Philip IV, never fought in any but diplomatic battles. He was the declared patron of Velazquez to whose influence the latter owed many favours, among others that of being called to Madrid in 1623. The painting clearly shows that Velazquez drew his inspiration from the great equestrian portraits by Rubens.

34

View in the Garden of the Villa Medici in Rome

Canvas. 17 1/4 × 15 3/4 in. Prado No. 1210.

Painted in 1650 during the artist's second stay in Italy (cf. No. 4).

35

The Maids of Honour *(Las Meninas)*

Canvas. 125 1/4 × 108 3/4 in. Prado No. 1174.

Painted in 1656, this picture was originally (about 1666) hung in the King's study in the old Royal Palace, the Alcazar at Madrid. The composition is complex and needs some explanation: The Infanta Margarita has come into the studio of Velazquez (standing near the easel on the left) in order to see the portrait of her parents which is reflected in the mirror in the background; she is accompanied by the dwarfs Mari Barbola and Nicolasito Pertusato as well as her two maids of honour *(las Meninas)* Maria Augustina Sarmiento and

Isabella de Velasco who have given their name to the picture which was originally called "The Family". The two figures in the background on the rigth are Marcela de Ulloa, in a nun's dress, speaking to a *guardadamas;* in the doorway we see José Nieto Velazquez, the Queen's *Aposentador.* The Cross of St. James, which Velazquez is wearing, was added at a later date, not before 1659; it is generally supposed that it was introduced into the picture after the artist's death. (For detail taken from this painting cf. No. 6.)

36 The Coronation of the Virgin

Canvas. 69 1/4 × 52 3/4 in. Prado No. 1168.

Painted between 1641 and 1644 for the oratory adjoining the Queen's bedchamber in the old Royal Palace, the Alcazar at Madrid.

BARTOLOMÉ ESTÉBAN MURILLO

Baptized at Seville in 1618; died in the same town in 1682. Painter.

37 St. Elizabeth of Hungary

Canvas. 128 × 96 1/2 in. Prado No. 993.

Painted about 1670 for the Hospital de la Caridad at Seville.

38 Dream of the Roman Patrician

Canvas. 91 1/4 × 205 1/2 in. Prado No. 994.

Painted in 1656 together with three other pictures (Prado, Louvre, Lord Faringdon collection) by order of Don Justino de Neve for the *Capilla Mayor* of Santa Maria la Blanca at Seville. The picture shows the Virgin appearing in a dream to the Roman patrician John during the night of August 4th, 352 and telling him to build a church on the Esquiline. The painting is also sometimes called "The Foundation of Santa Maria Maggiore in Rome".

FRANCISCO JOSÉ DE GOYA Y LUCIENTES

For dates cf. No. 11.

39 Portrait of King Charles IV of Spain in Hunting-Dress

Canvas. 81 1/2 × 51 1/4 in. National Palace.

Neither this nor the following portrait were painted before 1795. In 1799 replicas of the two pictures were sent by Charles IV to his brother Ferdinand, King of Naples. These are still to be seen at the Palace of Capodimonte in Naples. There is also a half-length portrait of the Queen in the Metropolitan Museum of New York.

40 Portrait of Queen Maria Luisa, Wife of Charles IV

Canvas. $82 \times 51^{1}/_{2}$ in. National Palace.

41 Portrait of Doña Tadea Arias de Enriquez

Canvas. $74^{3}/_{4} \times 41^{3}/_{4}$ in. Painted in 1793 or 1794. Prado No. 740.

42 The Family of Charles IV

Canvas. $110^{1}/_{4} \times 132^{1}/_{4}$ in. Prado No. 726.

Painted at Aranjuez in 1800 at the time when Goya was First Court Painter with a salary of 50,000 *reales*. Numerous portrait studies on canvas with a red background testify to the intense preoccupation which preceded the composition of this large conversation piece. The painter himself figures in the background of the picture. From left to right: Don Carlos; Goya; the eldest son, later King Ferdinand VII of Spain; Doña Maria Josefa; Doña Maria Antonieta; Doña Isabel, the future Queen of Naples; Queen Maria Luisa; Don Francisco de Paula; King Charles IV of Spain; Don Antonio; Doña Carlota Joaquina; Don Luis, Prince of Parma; his wife, Dōna Maria Luisa with their son in her arms.

43 La Maja desnuda

Canvas. $38^{1}/_{4} \times 74^{3}/_{4}$ in. Prado No. 742.

Painted about 1797–1798. From the estate of Queen Maria Luisa's favourite, the all-powerful Minister Godoy. Purchased for the Academia in 1815. (Cf. Introduction p. 13 and No. 17.)

44 The Madhouse

Wood. $17^{3}/_{4} \times 28^{1}/_{4}$ in. Academia de San Fernando.

In a letter dated 1794 Goya mentions some studies which he has been making in the lunatic asylum at Saragossa. It is possible that at a later date he made use of these studies for the picture here reproduced (cf. No. 19).

FOREIGN SCHOOLS

ROGIER VAN DER WEYDEN

Born at Tournai in 1399 or 1400; died at Brussels in 1464. Painter.

45 The Deposition

Wood. $86^{1}/_{2} \times 110^{1}/_{4}$ in. Escorial.

Painted shortly after 1432 for the Crossbowmen's Chapel in the Church of Notre-Dame-hors-les-Murs at Louvain. This composition was copied as early as 1443 for the altar-piece known as the "Edelheer Reredos" at St. Peter's in Louvain and in later times served as a model for many painters, who drew inspiration from the picture as a whole or from parts of it. Mary of Hungary obtained possession of this painting in exchange for a copy by M. Coxie supplemented by the gift of an organ. She had it brought to Spain where it formed the centre piece of the collection of Philip II at the Escorial.

THE MASTER OF FLÉMALLE

Probably identical with Robert Campin of Tournai. Flemish School of the first half of the fifteenth century.

46 and 47 St. John the Baptist and Heinrich von Werl – St. Barbara

Wood. Each panel $39^{3}/_{4} \times 18^{1}/_{2}$ in. Prado Nos. 1513 and 1514.

Dated 1438. Wings of an altar-piece donated by "Magister Henricus", born at Werl in Westphalia. Of all the known works by the Master of Flémalle these panels come closest in style to the early works of Robert Campin's disciple, Rogier van der Weyden.

ROGIER VAN DER WEYDEN

For dates cf. No. 45.

48 Pietà

Wood. $18^{1}/_{2} \times 13^{3}/_{4}$ in. Prado No. 2540.

The Berlin Gallery possesses a replica of this picture with the same donor. This replica, however, seems weaker in more than one respect. The donor was probably a follower of the court of Philip the Good. We can recognize his features in a damaged portrait of the dedicatory miniature prefixed to the Chronicle of Hennegau (Brussels, Bibliothèque Royale, cod. 9294).

DIERICK BOUTS

Born at Harlem about 1400; died at Louvain in 1475. Painter.

49 A Annunciation, Visitation, Nativity and Adoration of the Magi

Polyptych. Wood. Height $31^{1}/_{2}$ in. Width of central panel $41^{1}/_{4}$ in.,
width of side panels 22 in. Prado No. 1461.

From the Escorial, where it adorned the Christ Chapel of the Noviciate. Painted between 1440 and 1450 this work belongs to the artist's early period when the Dutch influence of his master, Ouwater, is still clearly discernable. The idea of framing each group in a painted arch is taken from Rogier van der Weyden.

HANS MEMLING

Born at Mömlingen in the Diocese of Mayence about 1433; died at Bruges in 1492. Painter.

49 B Nativity, Adoration of the Magi, Presentation in the Temple

Triptych. Wood. Height 37 1/2 in. Width of centre panel 57 in., width of side panels 24 3/4 in. Prado No. 1557.

Painted about 1470. Belonged to the Emperor Charles V. As in the Adoration of the Floreins Altar-piece (Musée de l'Hôpital, Bruges) Memling has given us an idealized portrait of Charles the Bold, Duke of Burgundy, in the king who is kneeling on the left. He has also, as elsewhere, imitated Rogier van der Weyden: the Madonna and the kneeling King have been borrowed from the Columba Altar-piece at Munich.

HIERONYMUS VAN AEKEN, CALLED BOSCH

Born at Hertogenbosch about 1450; died in the same town in 1516. Painter.

50 The Adoration of the Kings

Triptych. Wood. Height 54 1/4 in. Width of centre panel 28 in., width of side panels 13 in. Prado No. 2048.

Signed. The two wings show the donors with their respective patrons St. Peter and St. Barbara and the arms of the families Bronckhorst and Bosshuyse bearing the motto "*een voer al*". On the reverse the artist has painted St. Gregory's Mass in grisaille. Confiscated from Jean de Casembroot, Lord of Backerzeele, by Philip II in 1568 and placed in the monastery of the Escorial in 1574. Numerous copies bear testimony to the importance attached to this work, which was painted between 1490 and 1495, at the height of Bosch's career.

51 The Adoration of the Kings (Wings)

For explanatory note cf. No. 50.

52 The Hay-Waggon (Side panels)

Wood. 52 3/4 × 18 in. Escorial.

Triptych. The seriously damaged centre panel contains a painting based upon the word of Isaiah: "All flesh is as grass" and upon an old Flemish proverb: "The world is a cock of hay, and every man takes as much of it as he can." The side panels show the Temptation of Adam and Eve and the Fall of the rebellious Angels, corresponding themes in Christian typology. On the reverse the artist has painted "The prodigal Son" in grisaille. The triptych was purchased by Don Felipe de Guevra in the Netherlands in 1574 and sent to Spain together with the preceding Adoration.

53 The Temptation of St. Anthony

Wood. 27 1/2 × 20 in. Prado No. 2049.

Painted about 1490. From the monastery of the Escorial. The upper part was originally rounded.

BERNAERT VAN ORLEY

Born at Brussels about 1491; died in the same town in 1542. Painter, designer of tapestries and stained glass, etcher.

54

The Louvain Madonna

Wood. $17^3/_4 \times 15^3/_8$ in. Prado No. 1536.

Painted about 1516. According to an inscription on the back of the picture it was presented to Philip II by the town of Louvain in 1588 as a token of gratitude for exemption from taxes. It was originally in the monastery of the Escorial. The critics are unanimous in declaring the picture to be the work of van Orley and not of Gossaert although the inscription on the back attributes it to the latter.

JOACHIM PATINIR

Born at Dinant about 1485; died at Antwerp in 1524. Landscape painter.

55

The Temptation of St. Anthony

Canvas. 61 × 68 in. Prado No. 1615.

Signed. The principal figures are painted by Quintin Massys, who collaborated with Patinir on several occasions.

56

Rest on the Flight into Egypt

Wood. $47^5/_8 \times 69^3/_4$ in. Prado No. 1611.

In this painting, which is one of the most remarkable of Patinir's, the background recalls the tradition created by the miniature painters in their Calendars of the months.

57

Detail from the Rest on the Flight into Egypt

For explanatory note cf. No. 56.

PIETER BRUEGHEL THE ELDER

Born at Brueghel near Breda about 1525; died at Brussels in 1569. Painter and draughtsman.

58

The Triumph of Death

Wood. $46 \times 63^3/_4$ in. Prado No. 1393.

Painted between 1560 and 1564. Was included in a private collection at Antwerp about 1614. It is first mentioned as being at the Palace San Ildefonso in 1774. Evidently inspired by the Italian masters of the *Quattrocento* with whom the artist must have become acquainted during his stay in Italy 1552–1553.

ALBRECHT DÜRER

Born at Nuremberg in 1471; died in the same town in 1528. Painter and draughtsman.

59 Self-Portrait at the Age of twenty-six

Wood. $20^1/_2 \times 16^1/_8$ in. Prado No. 2179.

Signed and dated 1498. From the collection of Charles I of England. Although executed five years earlier, in 1493, at the same time as the Louvre portrait, the drawing in the Lwow Museum corresponds so plainly to this portrait as regards the pose, the expression and the play of light on the face that it must have served as point of departure.

LUCAS CRANACH THE ELDER

Born at Kronach in 1472; died at Weimar in 1553. Painter, etcher and designer of woodcuts.

60 Stag-Hunt

Wood. $46^1/_2 \times 69^3/_4$ in. Prado No. 2176.

Dated 1545 and signed with the artist's monogram. From the collection of Isabella Farnese. In the centre, slightly to the left, the Elector John-Frederick the Magnanimous; further to the left King Ferdinand I; between them the Princes of Anhalt, Wolfgang and George III. The figure on the right with extended cross-bow is Duke Ernest of Brunswick-Luneburg. At the head of the huntresses on the right we see the Elector's wife, Sybil.

Other stag-hunting scenes painted after 1537: one dated 1544 also in the Prado (No. 2175); one painted in 1546, formerly in the National Museum at Stockholm; a replica of the first of these pictures is in the possession of Viscount Powerscourt at Powerscourt; there are also two hunting-scenes more probably by Lucas Cranach the Younger, one at Moritzburg near Dresden (A.D. 1540), and one in Vienna, Kunsthistorisches Museum (A.D. 1544).

61 Detail from the Stag-Hunt

For explanatory note cf. No. 60.

ANDREA MANTEGNA

Born near Vicenca in 1431; died at Mantua in 1506. Painter and engraver.

62 Death of the Virgin

Wood. $21^1/_4 \times 16^1/_2$ in. Prado No. 248.

Painted after 1462, at about the same time as the triptych in the Uffizi representing the Adoration of the Magi. There is a similarity in the composition of the two pictures. The Death of the Virgin must have been painted at Mantua, since we can see the bridge leading from the Castello di Corte to the Castello San Giorgio in the background. Originally in the collections of Duke Vincente Gonzaga of Mantua and of Charles I of England.

RAFFAELLO SANTI OR SANZIO, CALLED RAPHAEL

Born at Urbino in 1483; died at Rome in 1520. Painter and architect.

63 Portrait of a Cardinal

Wood. 31 × 24 in. Prado No. 299.

Painted about 1510, the period of the first *Stanza*. The numerous efforts which have been made to identify the person represented (as Matthew Schiner, as Bibbiena, Alidosi, Ippolito d'Este, Scaramuzza-Trivulzio) have not yet led to any definite result.

64 The Madonna of the Fish

Canvas. 84 3/4 × 62 1/4 in. Prado No. 297.

Painted before 1517. Originally destined for the Chapel of Giovanni Battista del Duca—the donor kneeling to the right of the Madonna—in the Church of St. Dominic at Naples, the picture was presented to the Duke of Medina de las Torres, Viceroy of Naples, by the Dominicans in 1638. The Duke sent it to Spain in 1644. By direction of Velazquez it was placed in the Escorial in 1654. The artist has combined two motifs: the Madonna enthroned and the young Tobit with the Angel.

65 The Holy Family under the Oak

Wood. 56 3/4 × 43 1/4 in. Prado No. 303.

Painted after 1518. Like the "Holy Family" known as "The Pearl" (Prado No. 301) this canvas, which used to be one of the most famous, is today considered to be in great part at least the work not of Raphael but of Julio Romano. Other critics attribute it, together with the "Visitation" in the Prado, to Francesco Penni or to Raffaellino dal Colle.

GIORGIO BARBARELLI, CALLED GIORGIONE

Born at Castelfranco about 1478; died at Venice in 1510. Painter.

66 Madonna between St. Anthony of Padua and St. Roch

Canvas. 36 1/4 × 52 3/8 in. Prado No. 288.

Sent to Philip IV by the Viceroy of Naples in 1644 together with Raphael's "Madonna of the Fish" (No. 64). One of the seven best preserved pictures by this master and the one which, as regards colouring and general perfection, comes closest to "The Judgement of Solomon", executed in 1507–1508 for the Doge's Palace but never delivered (Mrs. Bankes collection, Kingston Lacy, England).

TIZIANO VECELLIO, CALLED TITIAN

Born at Pieve di Cadore about 1477; died at Venice in 1576. Painter.

67

Bacchanal

Canvas. 69×76 in. Prado No. 418.

Signed. Painted between 1516–1518 at the same time as the "Garden of Loves" in the Prado and the "Bacchus and Ariadne" in the National Gallery in London. All three were intended for the *Camerino* of Duke Alfonso I d'Este. It is possible that the "Bacchanal" in the Widener Collection in Philadelphia, which was begun in 1514 by Giovanni Bellini and of which the scenery in the background was completed by Titian, formed one of the pieces of this series or even the point of departure for the others. The picture here reproduced was brought to Rome by the Cardinal-Legate Aldobrandini in 1598. It was copied by Rubens in the Ludovisi Palace (this copy is in the Stockholm Museum). In 1638 Cardinal Ludovisi presented it to Philip IV.

68

Salome

Canvas. 34¼×31½ in. Prado No. 428.

Painted after 1550 with the aid of Titian's pupils, this picture is based on the canvas in the Berlin Gallery, which is supposed to be the portrait of Titian's daughter Lavinia, bearing a dish of fruit. Another painting of the same subject but with a casket is in the possession of Earl Cowper.

69

Portrait of a Man

Canvas. 48×39¾ in. Prado No. 412.

Painted after 1550. Presumably a Knight of the Order of St. John of Malta. We find the same watch in the portrait of Francesco Savaresio at Vienna (A.D. 1559).

70

Danaë

Canvas. 50¾×71 in. Prado No. 425.

This picture was offered to Philip II in March 1553, and was in his possession in 1554 at the latest. Several variants are to be found at Naples (property of the Farnese), at Leningrad and at Vienna (probably once the property of Cardinal Granvella); the Naples picture was painted before 1546.

71

Venus and the Organ Player

Canvas. 58¼×85½ in. Prado No. 421.

Variations of this composition are to be found in several pictures painted more or less by Titian's hand. There are two in the Prado, two in Berlin (one in the Kaiser-Friedrich-Museum and one in a private collection) and another in the Metropolitan Museum in New York. The earliest composition, without the organ player, is in the Uffizi at Florence. In 1548 Titian brought with him to Augsburg a Venus destined for Charles V and in 1555 he sent another Venus to the Court of Spain. By its composition, colouring etc. the work here reproduced stands between the second Prado Venus (No. 420) and that of the Kaiser-Friedrich-Museum, in which the feet of the Venus do not cut across the figure of the organ player and the whole composition seems better balanced.

72 Charles V at the Battle of Mühlberg

Canvas. 130¾ × 109¾ in. Prado No. 410.

Painted between April and September 1548, while Titian was in the Emperor's suite at Augsburg. The picture shows us the victorious warrior on horseback and in the armour which he wore in battle. When the Emperor's sister, Mary of Hungary, retired to Spain, the picture was transferred thither in 1556.

73 Self-Portrait

Canvas. 33⅞ × 25½ in. Prado No. 407.

Painted about 1560, when the artist was over eighty years of age. Vasari saw a similar portrait of Titian in the artist's studio in 1566. Rubens and a Venetian nobleman were in possession of other portraits of Titian as an old man.

JACOPO ROBUSTI, CALLED TINTORETTO

Born at Venice in 1518; died in the same city in 1594. Painter.

74 The Nobleman with the Golden Chain

Canvas. 40½ × 30 in. Painted between 1556 and 1560. Prado No. 378.

75 The Baptism of Christ

Canvas. 54 × 41¼ in. Prado No. 397.

A larger and better replica of this subject, wide rather than high in composition, is to be found in the Arthur Sachs collection, now on loan in the Fogg Art Museum, Cambridge, Mass. The Church of the Holy Cross at Augsburg possesses the replica which is closest to the picture here reproduced. There are three others with variations. The most remarkable is at San Silvestro's in Venice.

PAOLO CALIARI, CALLED VERONESE

Born at Verona in 1528; died at Venice in 1588. Painter.

76 The Finding of Moses

Canvas. 19¾ × 17 in. Prado No. 502.

Painted about 1570. This is perhaps the picture that Ridolfi saw at the "*dalla Torre*" house at Verona. There is a larger replica at the Hermitage. Several variants, with the canvas turned the other way, are to be found in other galleries.

PETER PAUL RUBENS

Born at Siegen (Nassau) in 1577; died at Antwerp in 1640. Painter.

77 Portrait of Marie de Médicis, Queen of France

Canvas. $51^{1}/_{4} \times 42^{1}/_{2}$ in. Prado No. 1685.

Painted at Paris between 1622 and 1625, at the same time as the companion piece representing Ann of Austria, wife of Louis XIII. At this time Rubens was working on his great mythological historical cycle of Medici paintings and was consequently much in Paris.

78 and 79

The Triumph of the Eucharist over Hatred, Ignorance and Blindness
The Triumph of the Eucharist over Idolatry

Wood. $34^{1}/_{4} \times 41^{3}/_{4}$ in. Prado Nos. 1698 and 1699.

These two paintings form part of a series of fifteen picture designs for tapestries which the Regent of the Netherlands, the Infanta Isabella Clara Eugenia, had ordered from Rubens in 1627–1628 with a view to offering them as a gift to the Convent of the Discalced Carmelites at Madrid. Of the large pictures, which were partly executed in the master's studio in order to serve as models for the tapestry workshop of John Raes at Brussels, two are in the Louvre and four in the Duke of Westminster's collection in London. Six of the large paintings came to Spain together with these small sketches during the reign of Philip IV. They were destined for the Dominican Convent of Loeches near Madrid. Variants painted in the opposite sense and with considerable modifications are to be found at Dresden, at Lyon and in other collections.

80 The Garden of Love

Canvas. $78 \times 111^{1}/_{2}$ in. Prado No. 1690.

Painted about 1638. In its own day this picture, which takes up and renews the mediaeval concept of the Garden of Love, was known by the name of "Conversation à la mode". Rubens devoted much care and study to its execution, as is shown by numerous large chalk sketches dealing with the subject. The picture contains the portraits of Helen and Suzanne Fourment, the artist's wife and sister-in-law who played a great rôle as his models during his stay at Steen Castle.

81 The Judgement of Paris

Canvas. $78^{1}/_{4} \times 149^{1}/_{4}$ in. Prado No. 1669.

Painted about 1638. As the Cardinal-Infante Ferdinand observes in one of his letters, contemporaries once more recognized Helen Fourment in the figure of Venus. Numerous studies, sketches and other forms of preliminary work also preceded the final execution of this painting, bringing the attitudes of Venus and of Adonis closer to another "Judgement of Paris", a canvas painted thirty years earlier and which is also to be seen in the Prado (No. 1731).

82 Detail from the Garden of Love

For explanatory note cf. No. 80.

ANTHONY VAN DYCK

Born at Antwerp in 1599; died in London in 1641. Painter and engraver.

83 Portrait of Doña Polyxena Spinola, Marquesa de Leganés (?)

Canvas. $80^1/_4 \times 51^1/_4$ in. Prado No. 1493.

Painted between 1622 and 1627. A good replica from the collection of the Duc de Croy is now in a private collection in America.

84 Portrait of the Cardinal-Infante Ferdinand of Austria

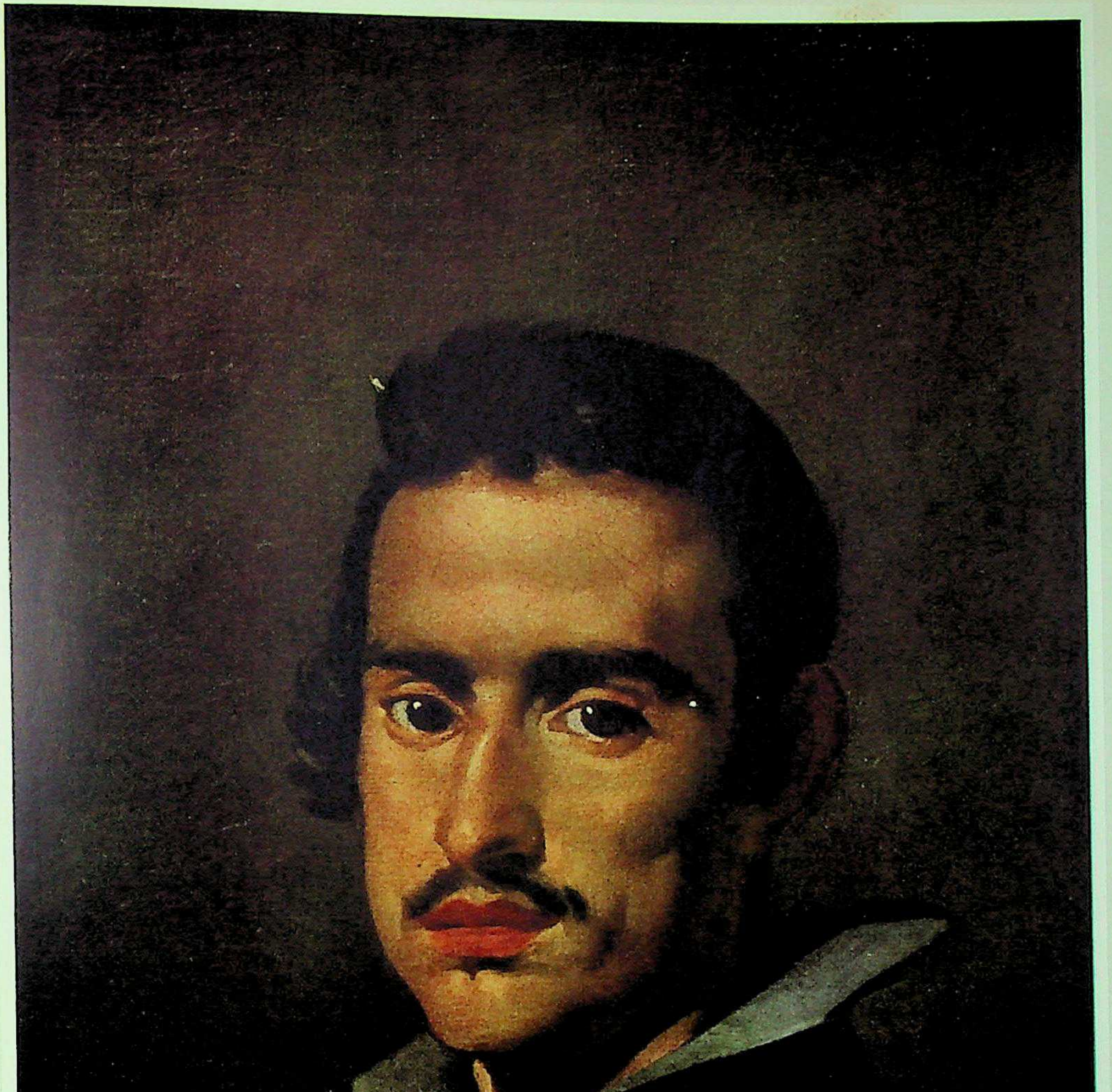
Canvas. $42 \times 41^3/_4$ in. Prado No. 1480.

Son of Philip III, born in 1609, created cardinal in 1619, appointed Governor of Flanders in 1634, died in 1641. Painted before 1636, when the painting was already at the Alcazar. It is probable that Van Dyck painted the portrait of the Governor shortly after his arrival at Brussels in 1634. According to an early explanatory note the Cardinal is actually wearing the robes in which he made his public entry into the city.

LIST OF PAINTERS

Bosch, Hieronymus	Nos. 50–53
Bouts, Dierick	No. 49 A
Brueghel, Pieter, the Elder	No. 58
Cranach, Lucas, the Elder	Nos. 60 and 61
Dürer, Albrecht	No. 59
Dyck, Anthony Van	Nos. 83 and 84
Flémalle, the Master of	Nos. 46 and 47
Giorgione (Giorgio Barbarelli)	No. 66
Goya y Lucientes, Francisco José de	Nos. 11–20 and 39–44
El Greco (Domenicos Theotocopoulos)	Nos. 22–28
Mantegna, Andrea	No. 62
Memling, Hans	No. 49 B
Moralès, Luis de (El Divino)	No. 21
Murillo, Bartolomé Estéban	Nos. 37 and 38
Orley, Bernaert van	No. 54
Patinir, Joachim	Nos. 55–57
Raphael (Raffaello Santi)	Nos. 63–65
Ribera, Jusepe de (Lo Spagnoletto)	Nos. 30 and 31
Rubens, Peter Paul	Nos. 77–82
Tintoretto (Jacopo Robusti)	Nos. 74 and 75
Titian (Tiziano Vecellio)	Nos. 67–73
Velazquez, Don Diego Rodriguez de Silva y	Nos. 1–10 and 32–36
Veronese (Paolo Caliari)	No. 76
Weyden, Rogier van der	Nos. 45 and 48
Zurbarán, Francisco de	No. 29

PLATES



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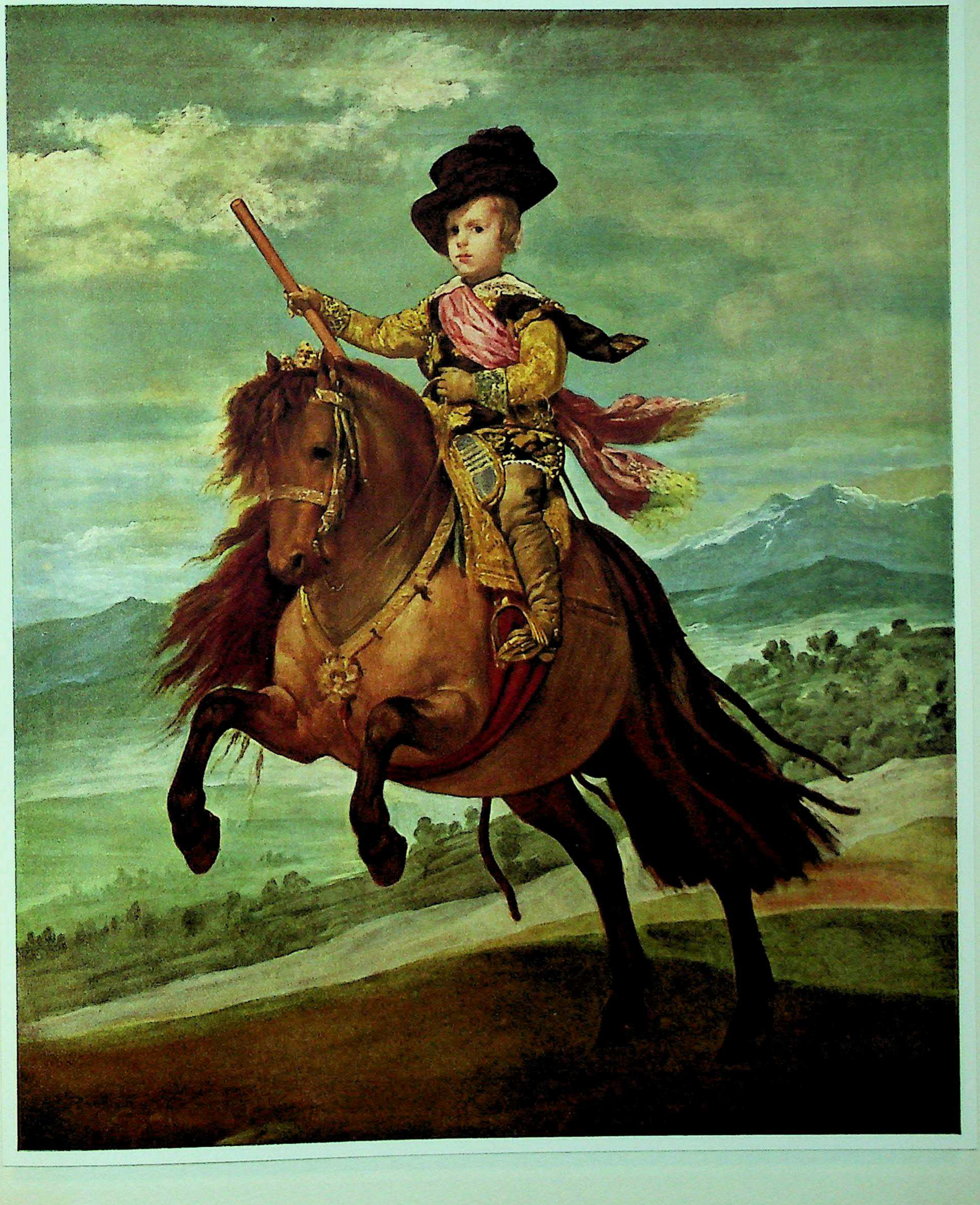

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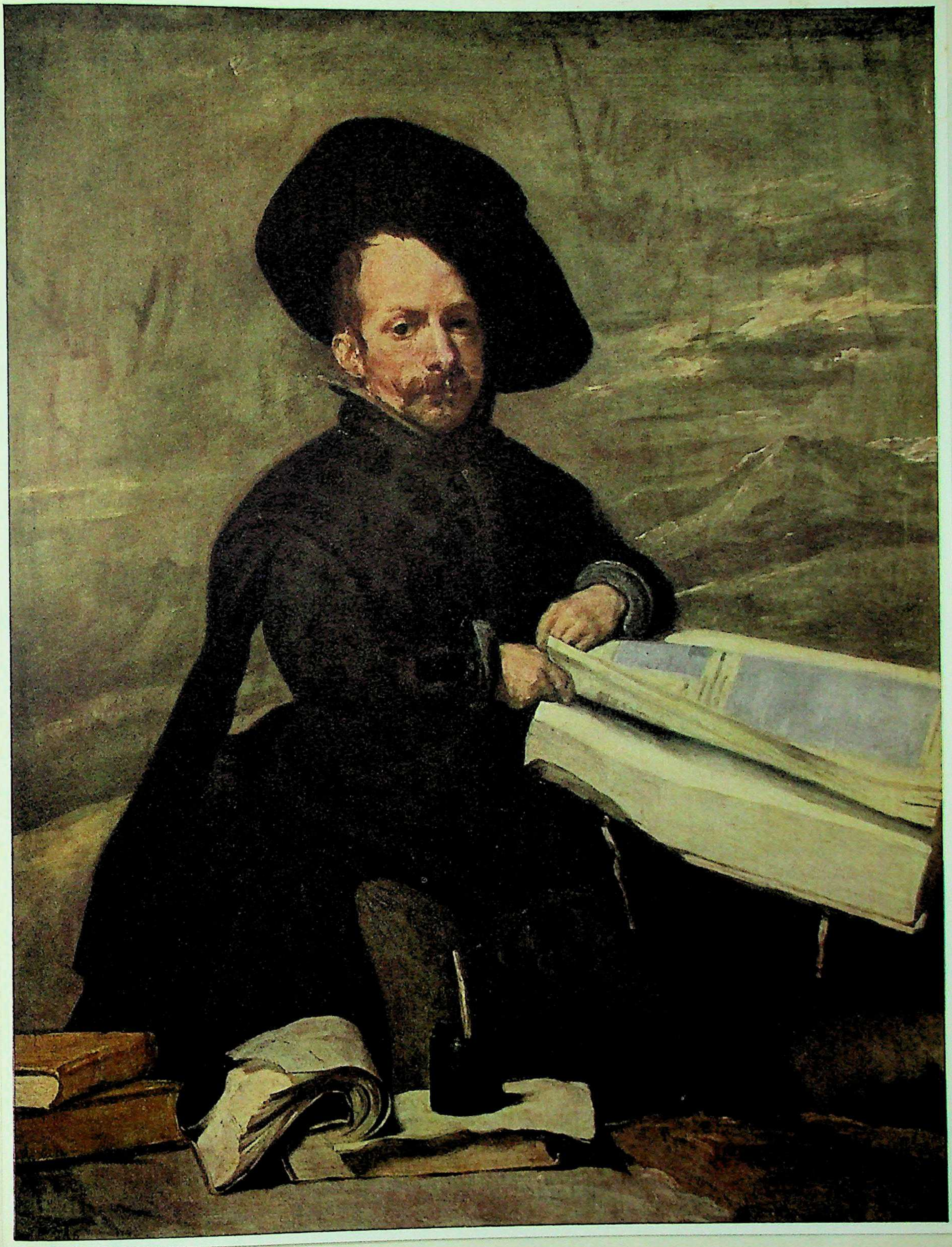

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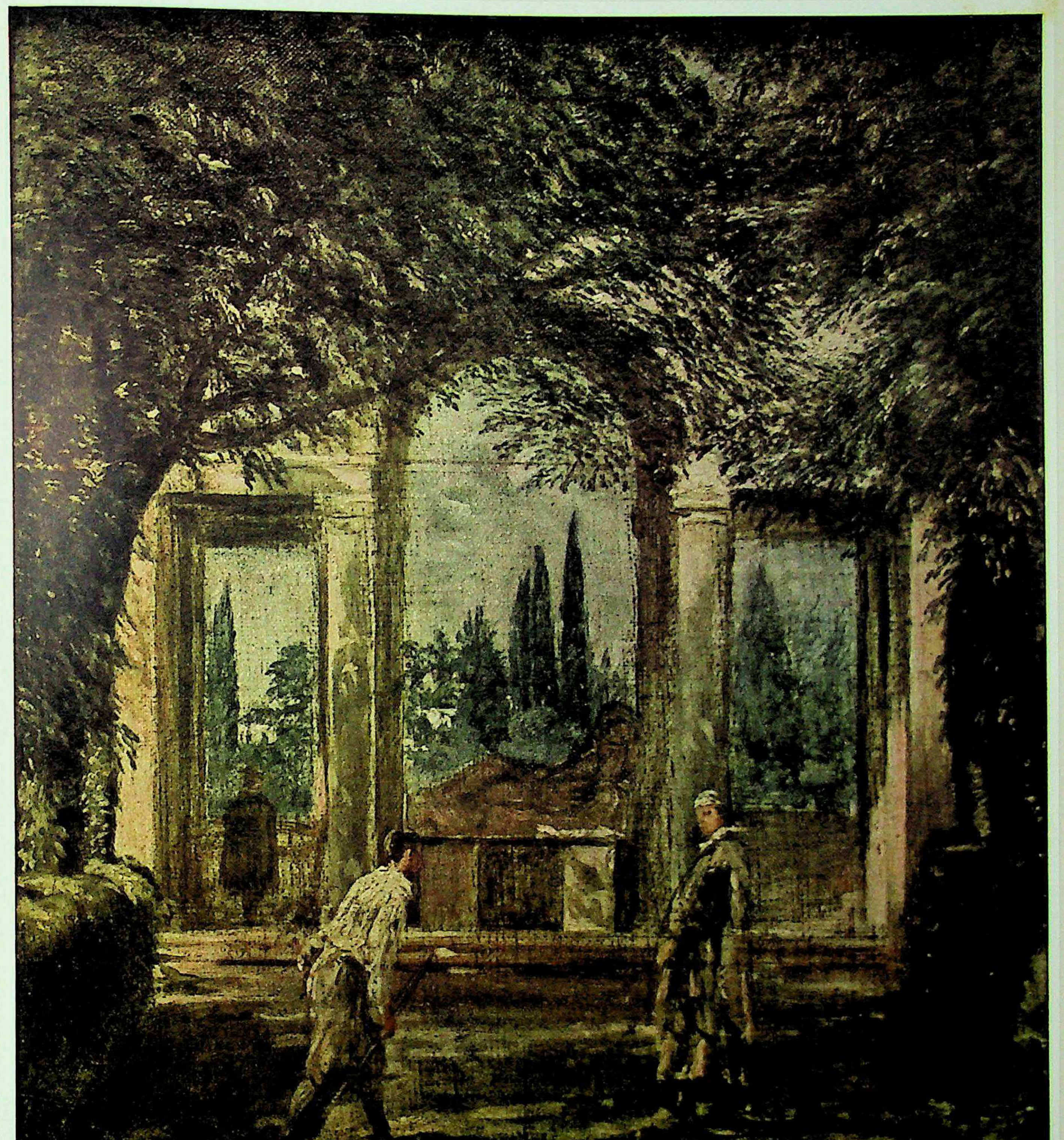

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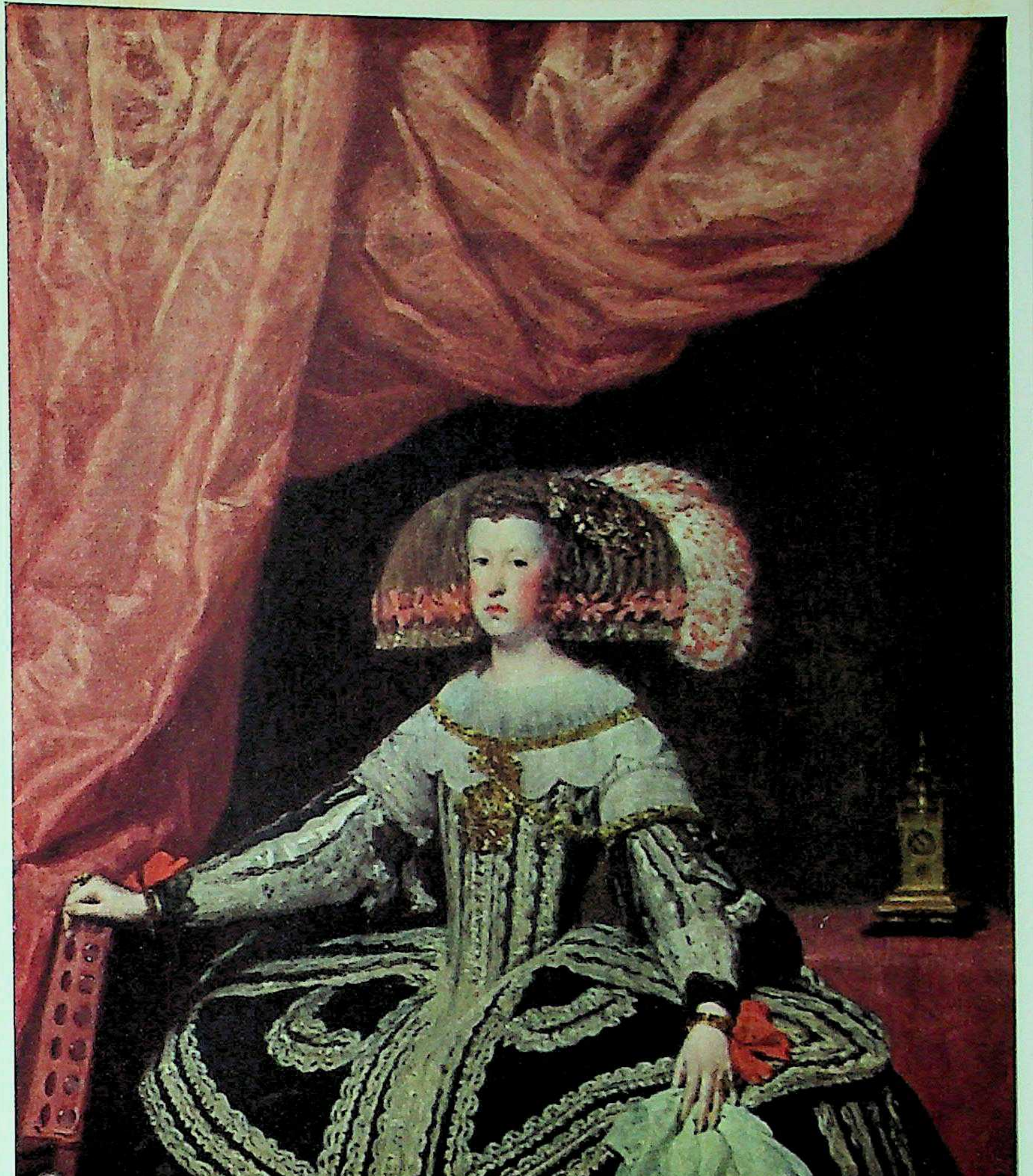

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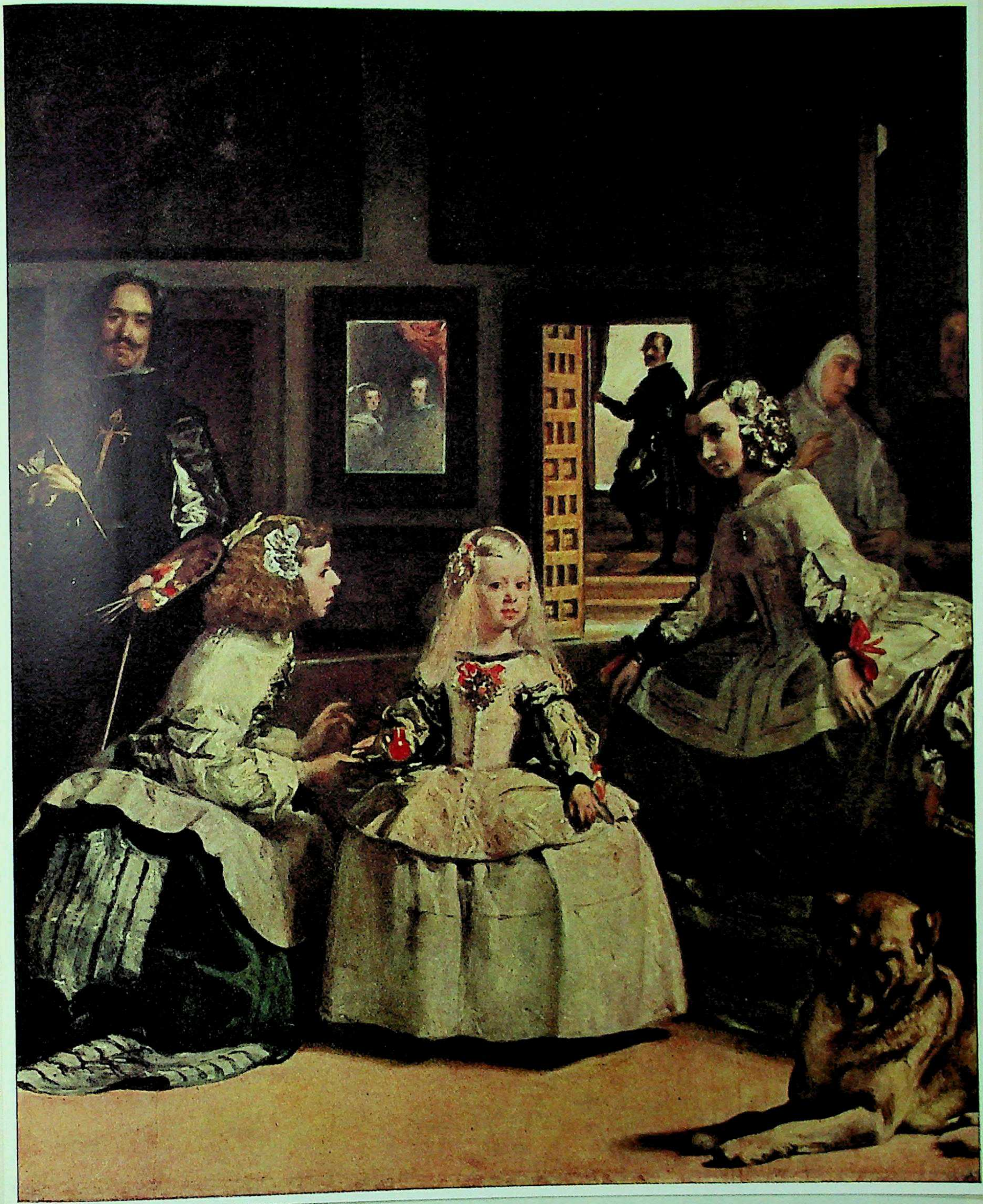

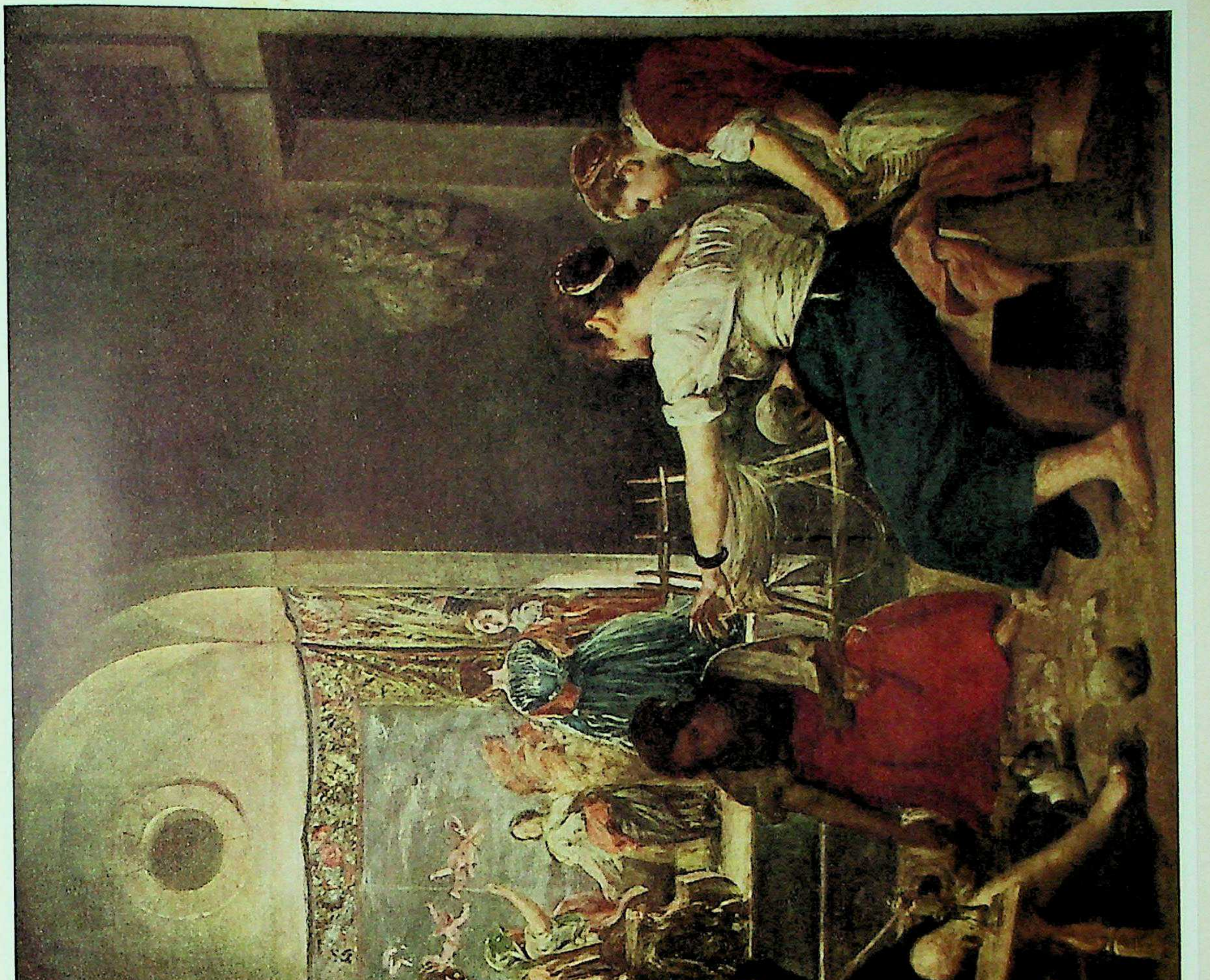

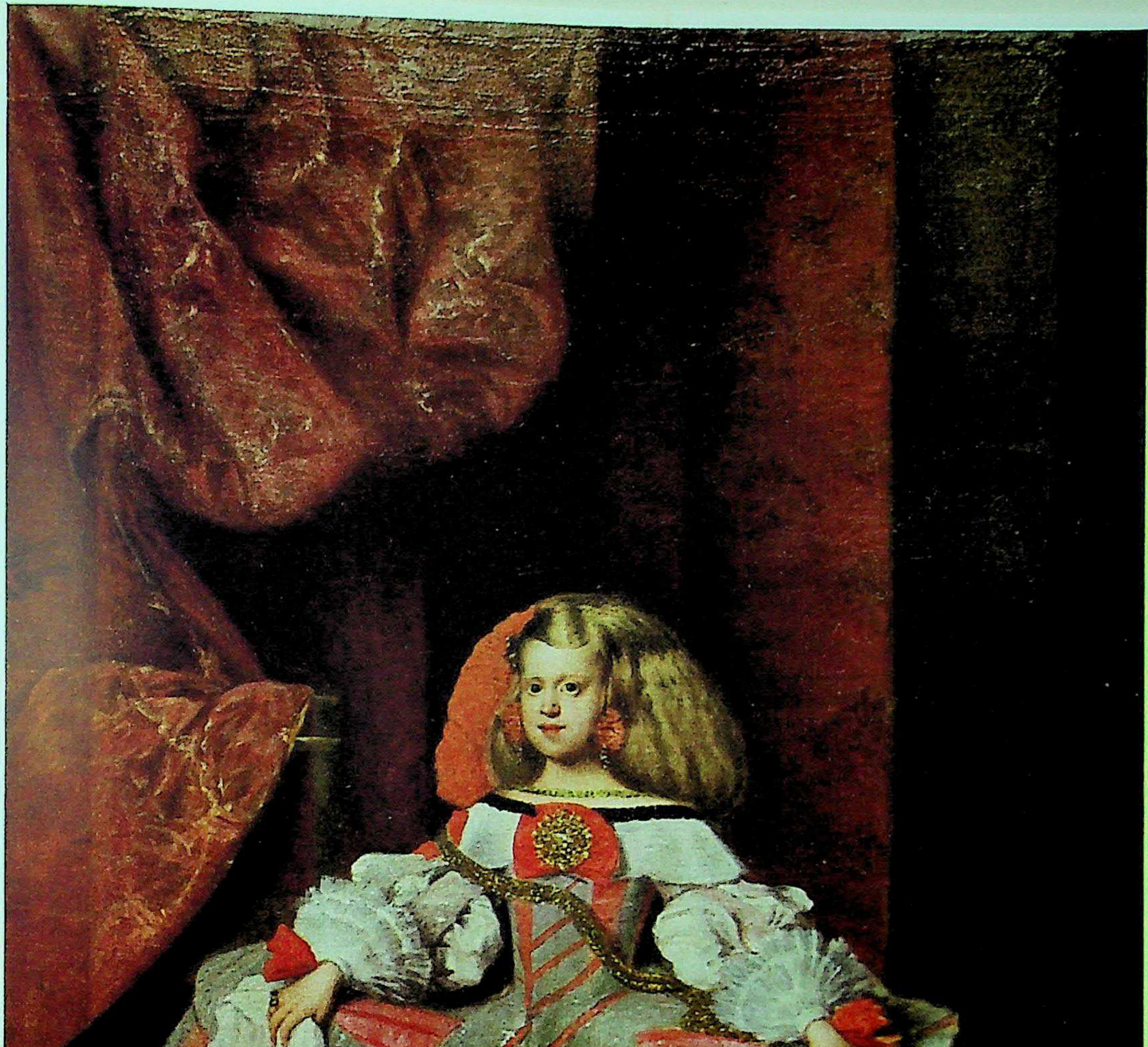

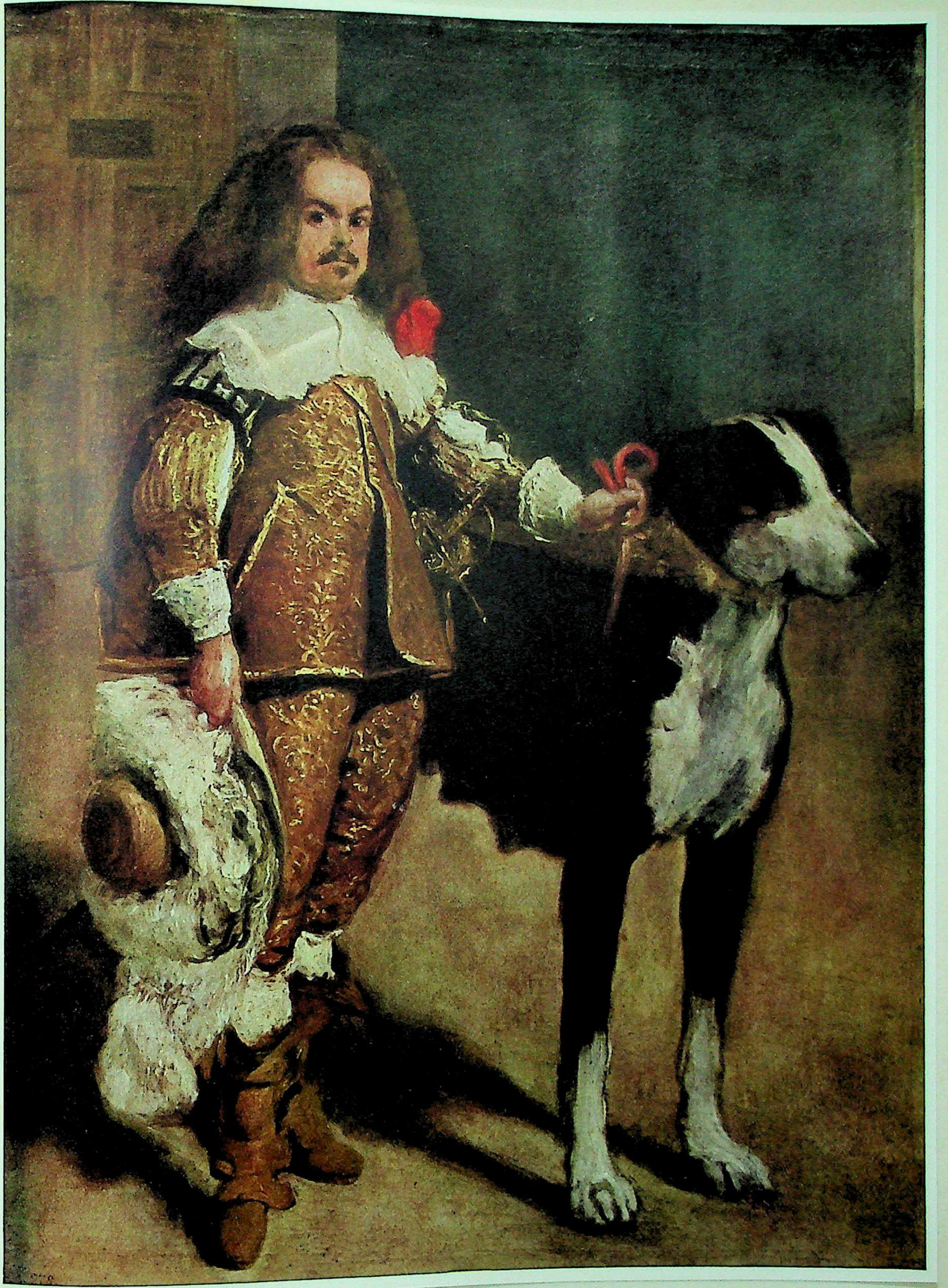

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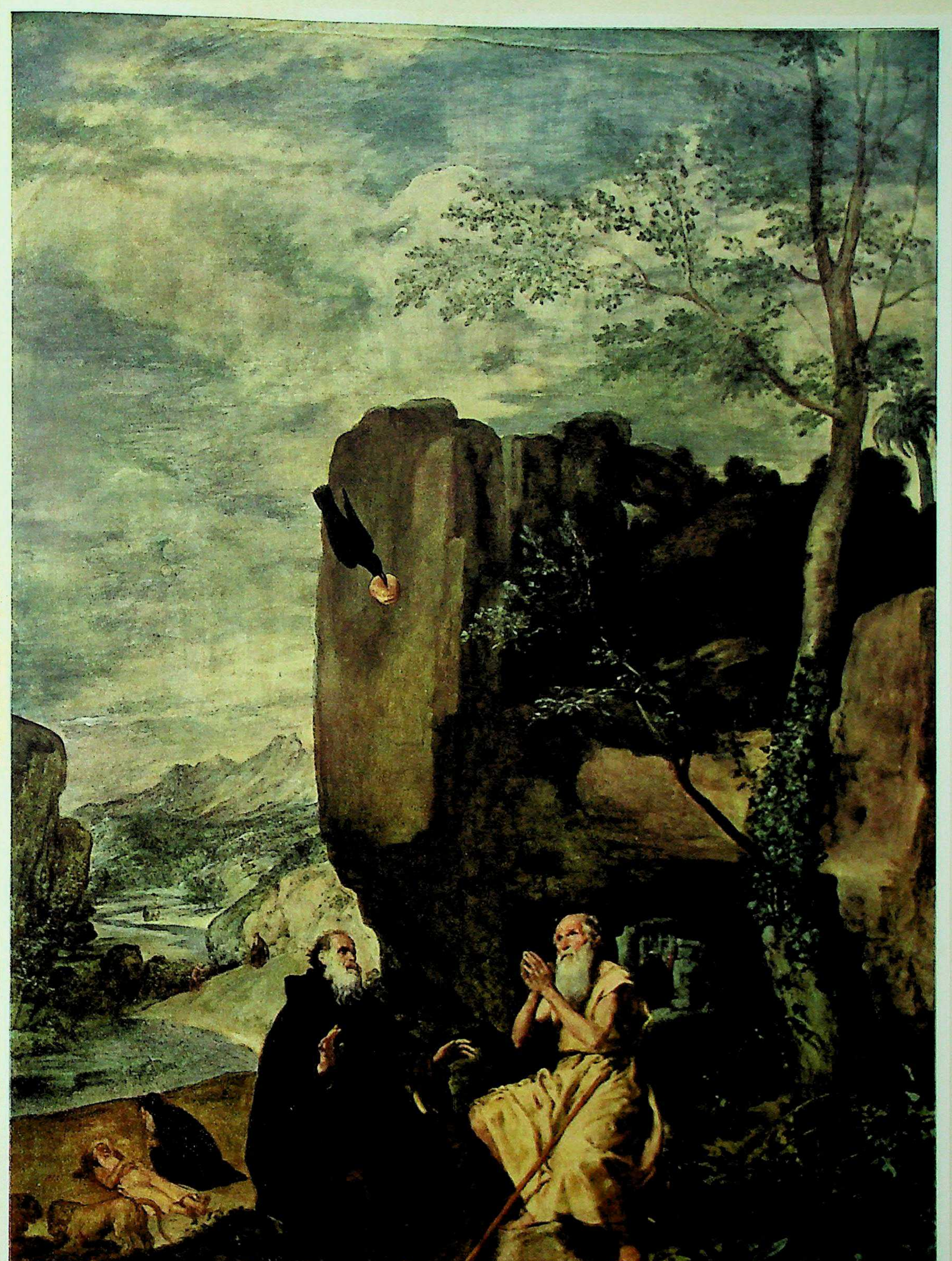

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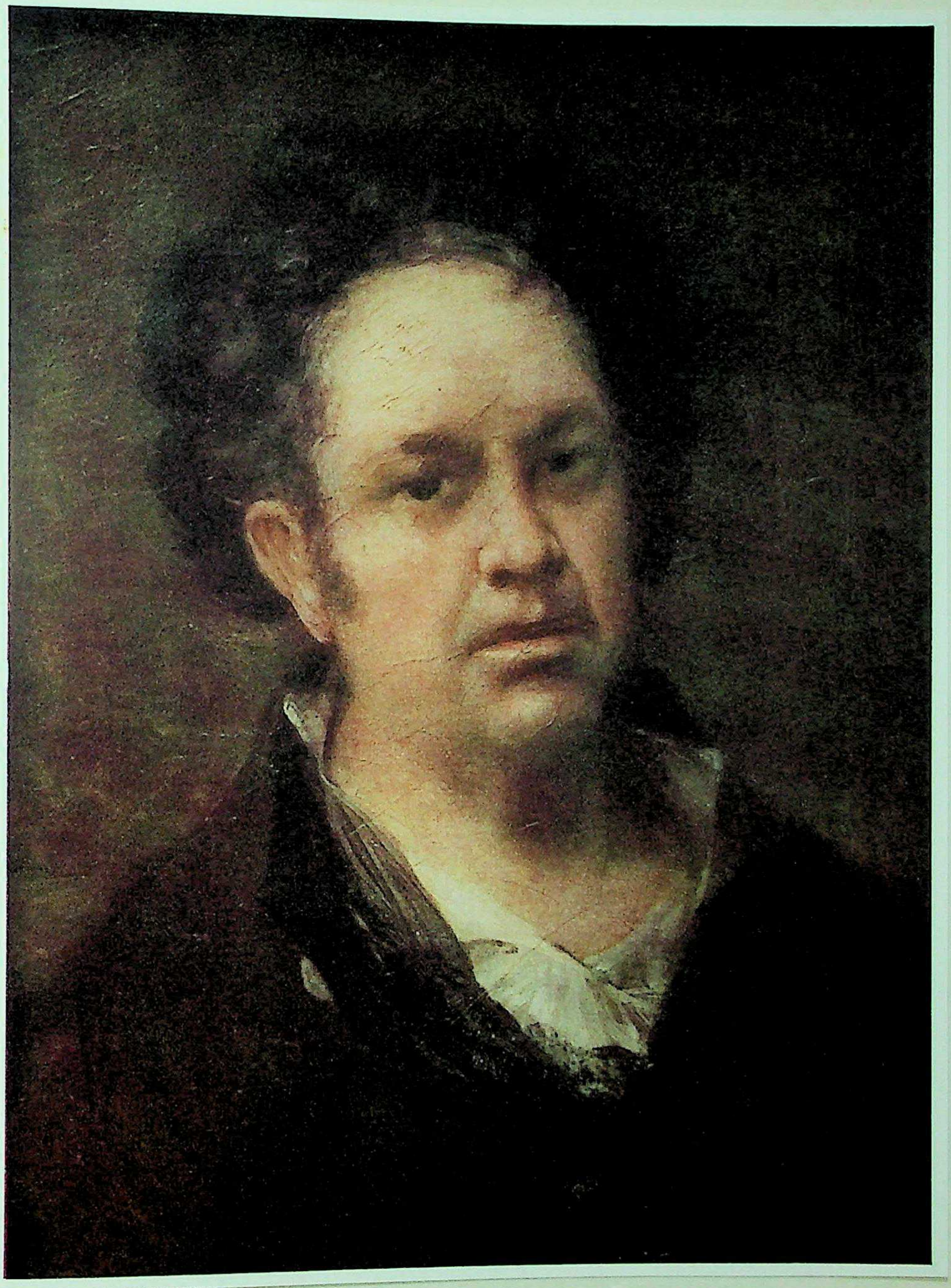

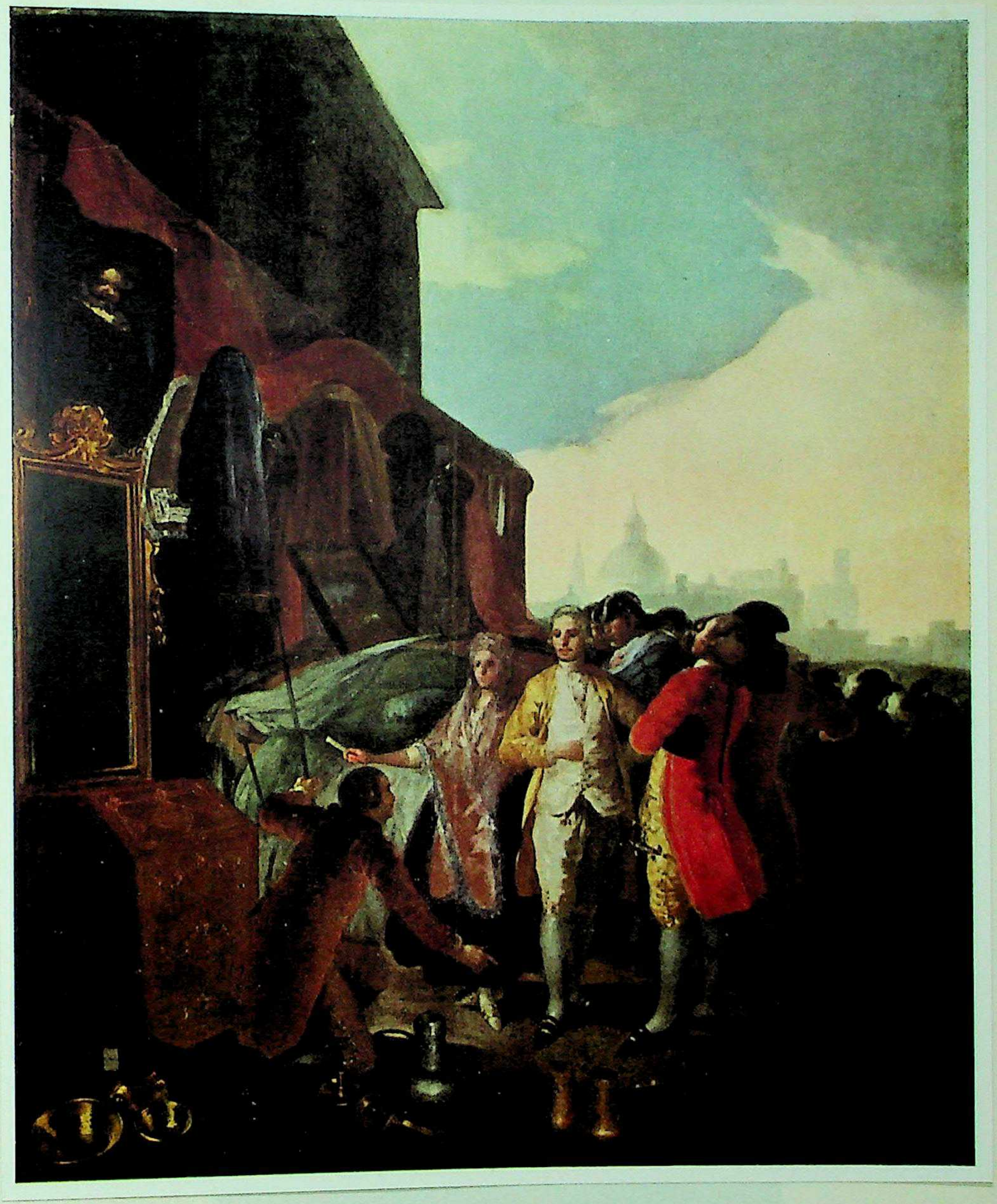

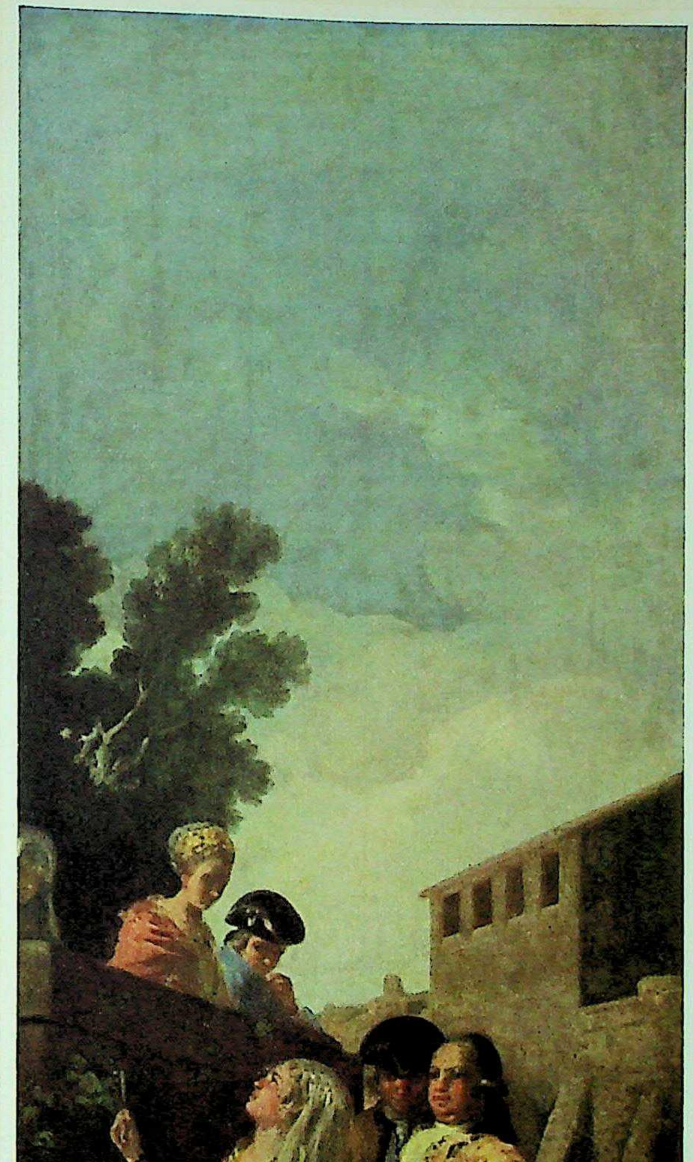

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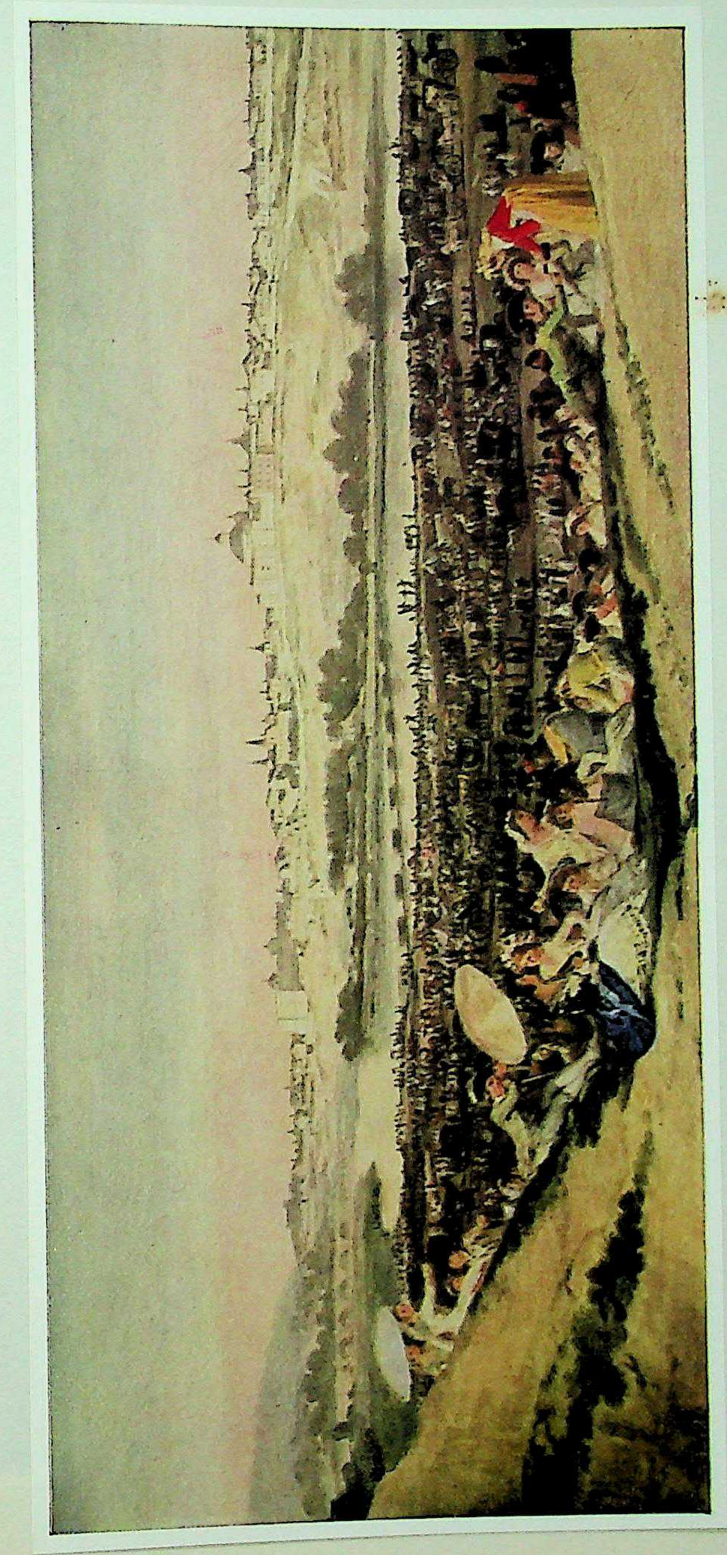

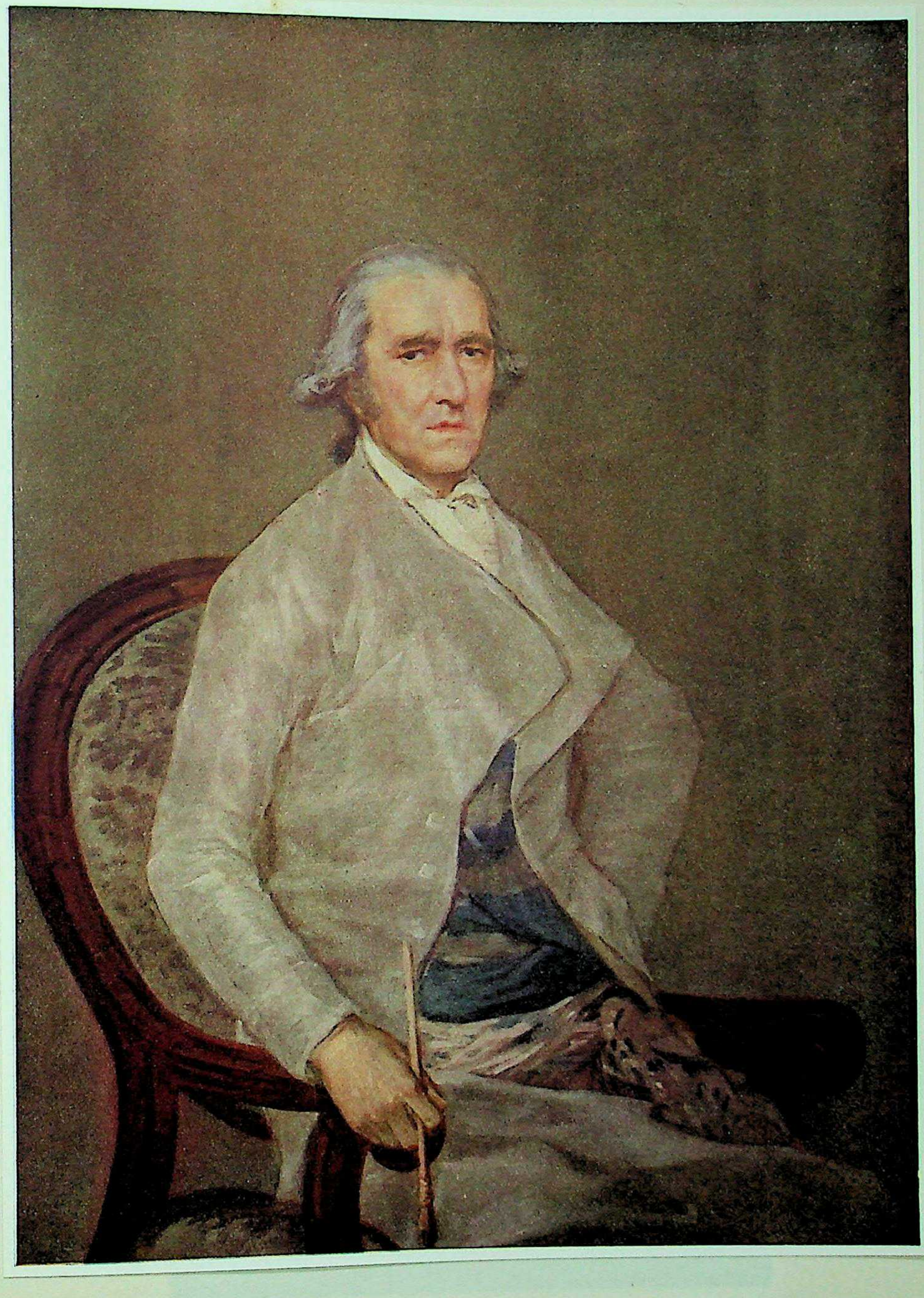

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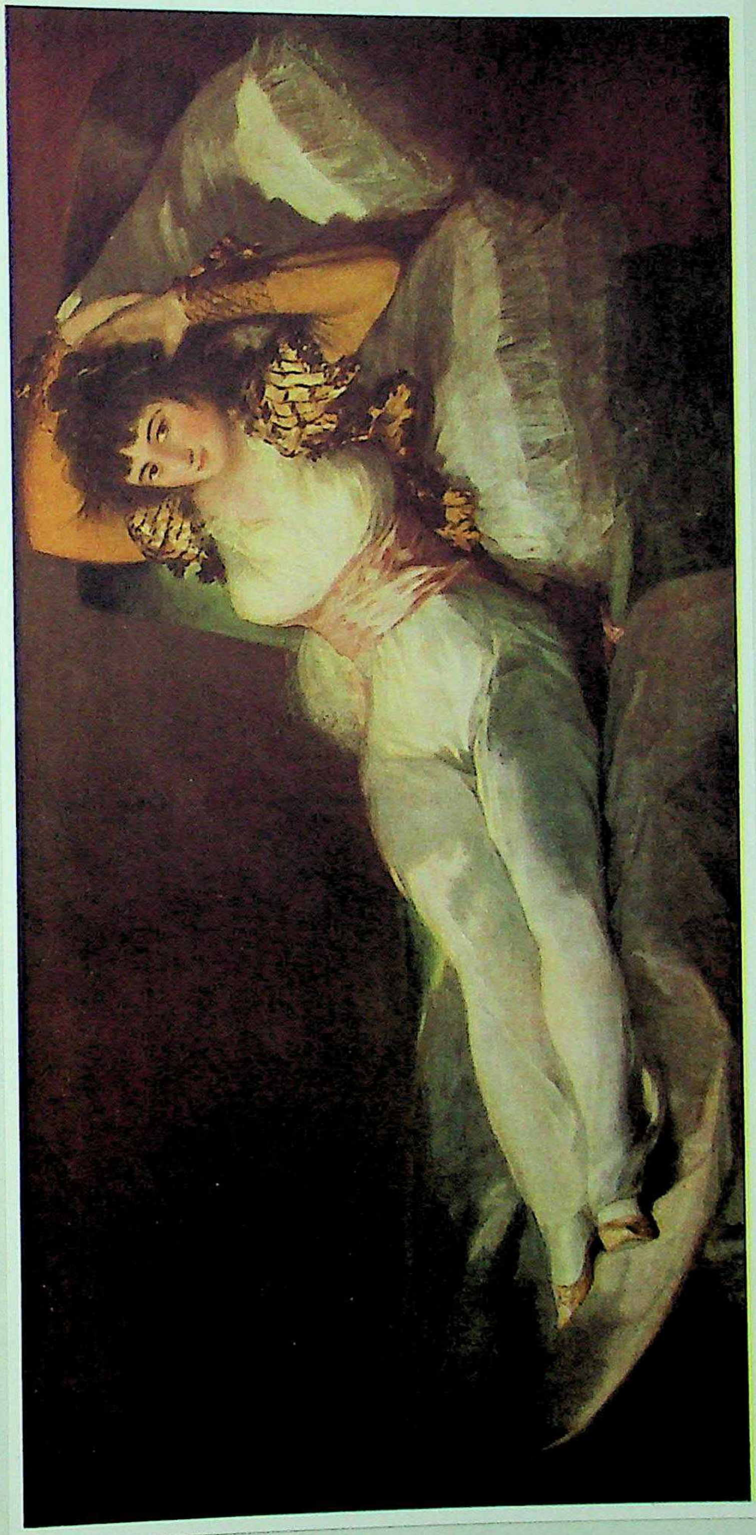

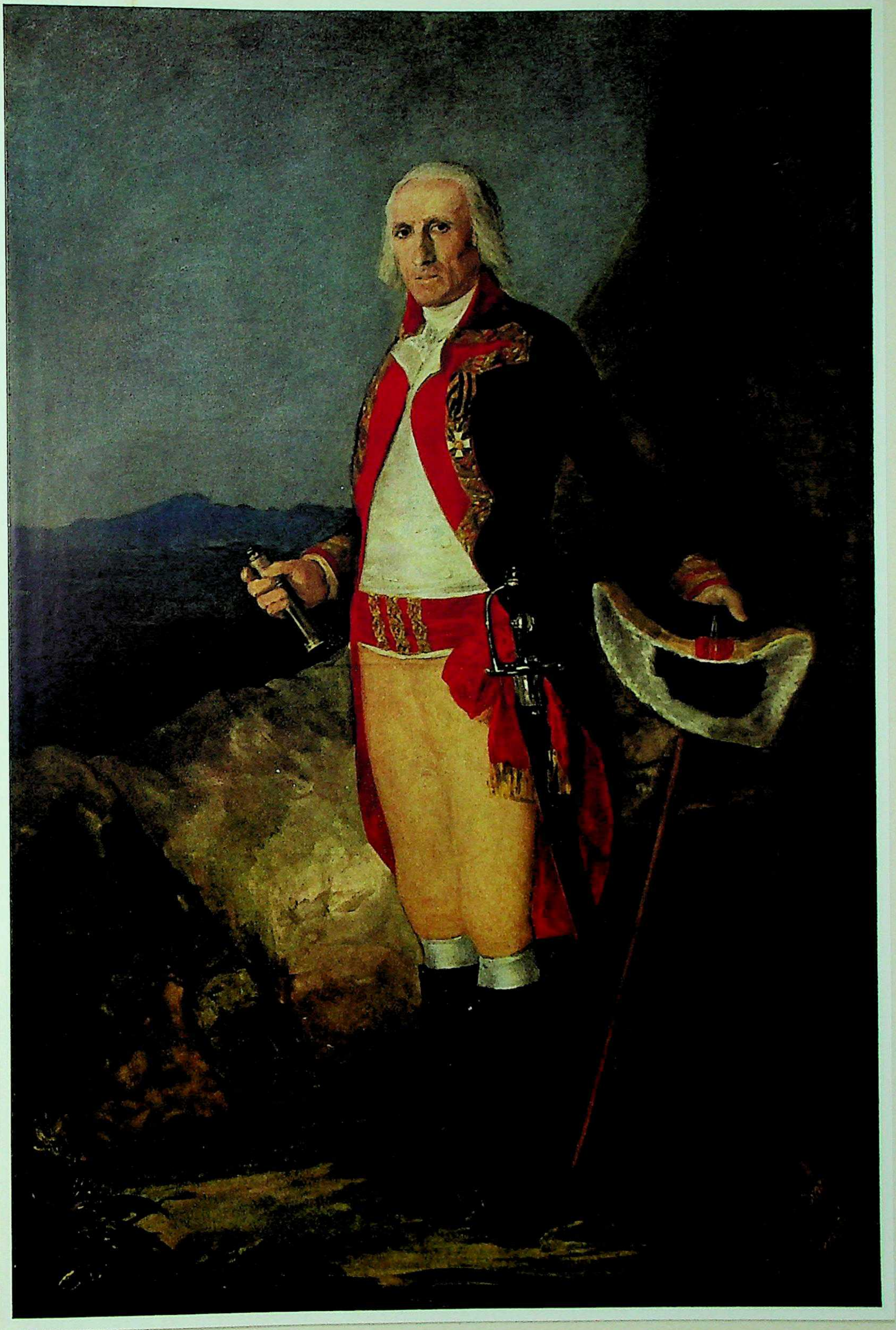

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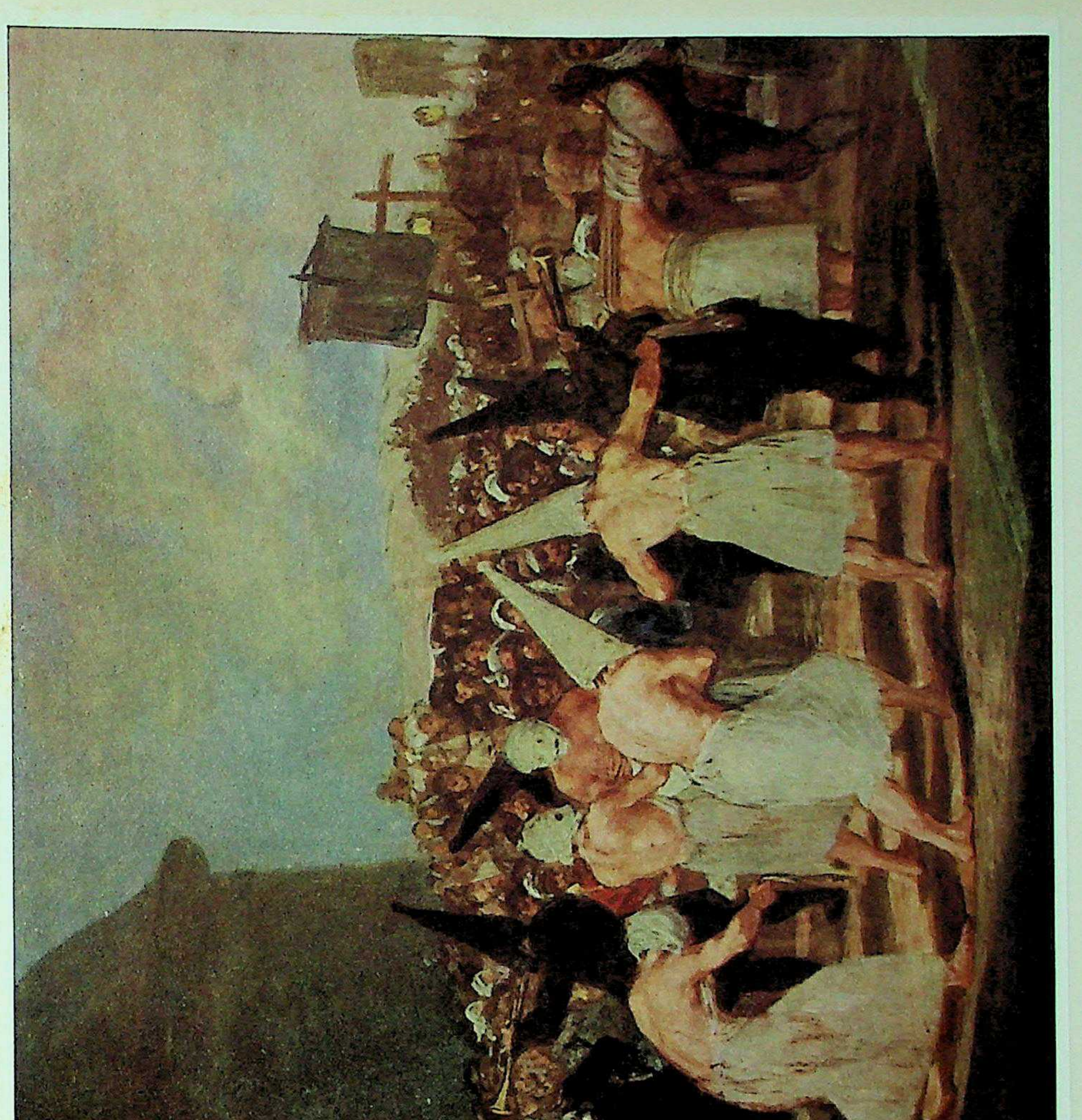

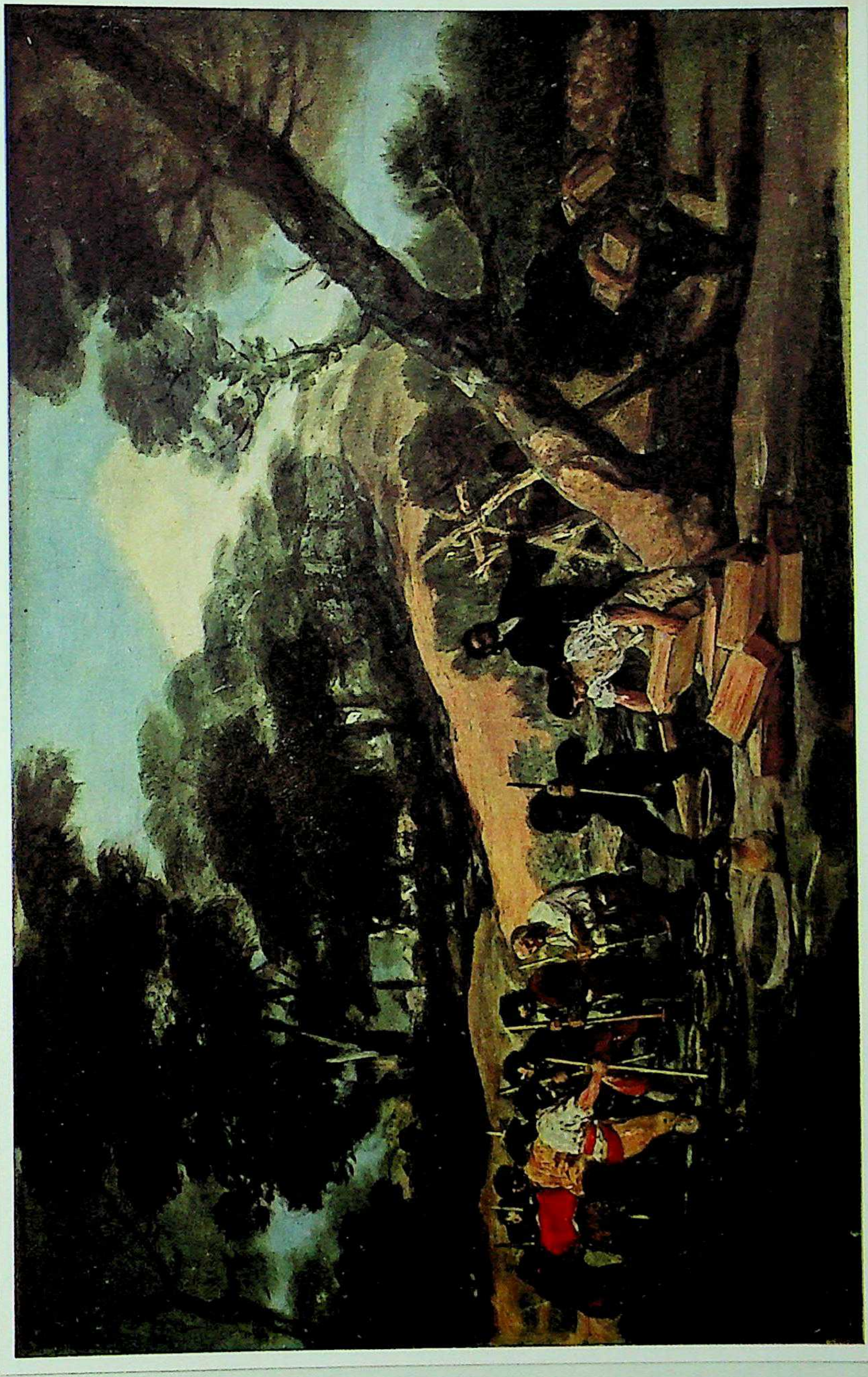

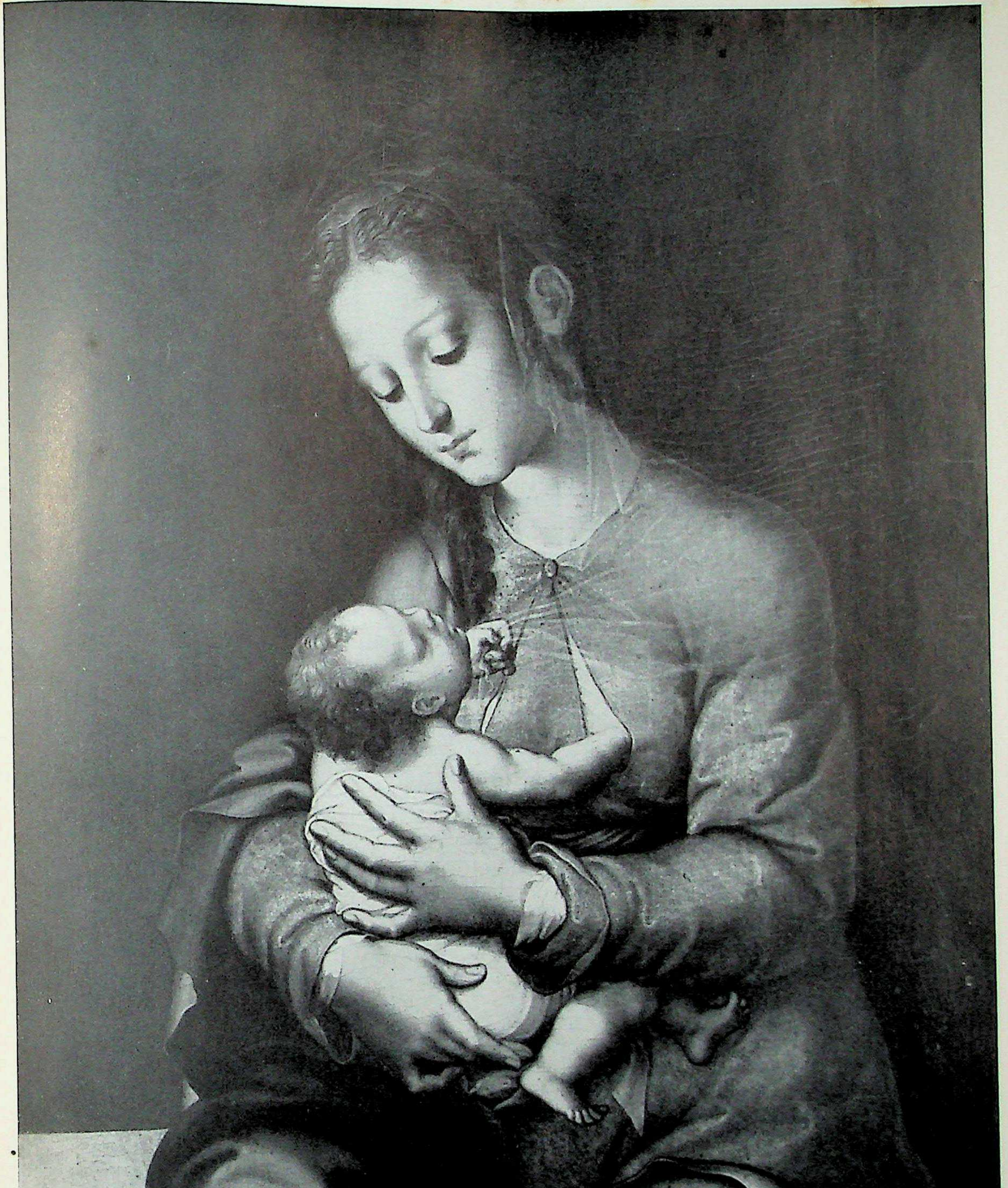

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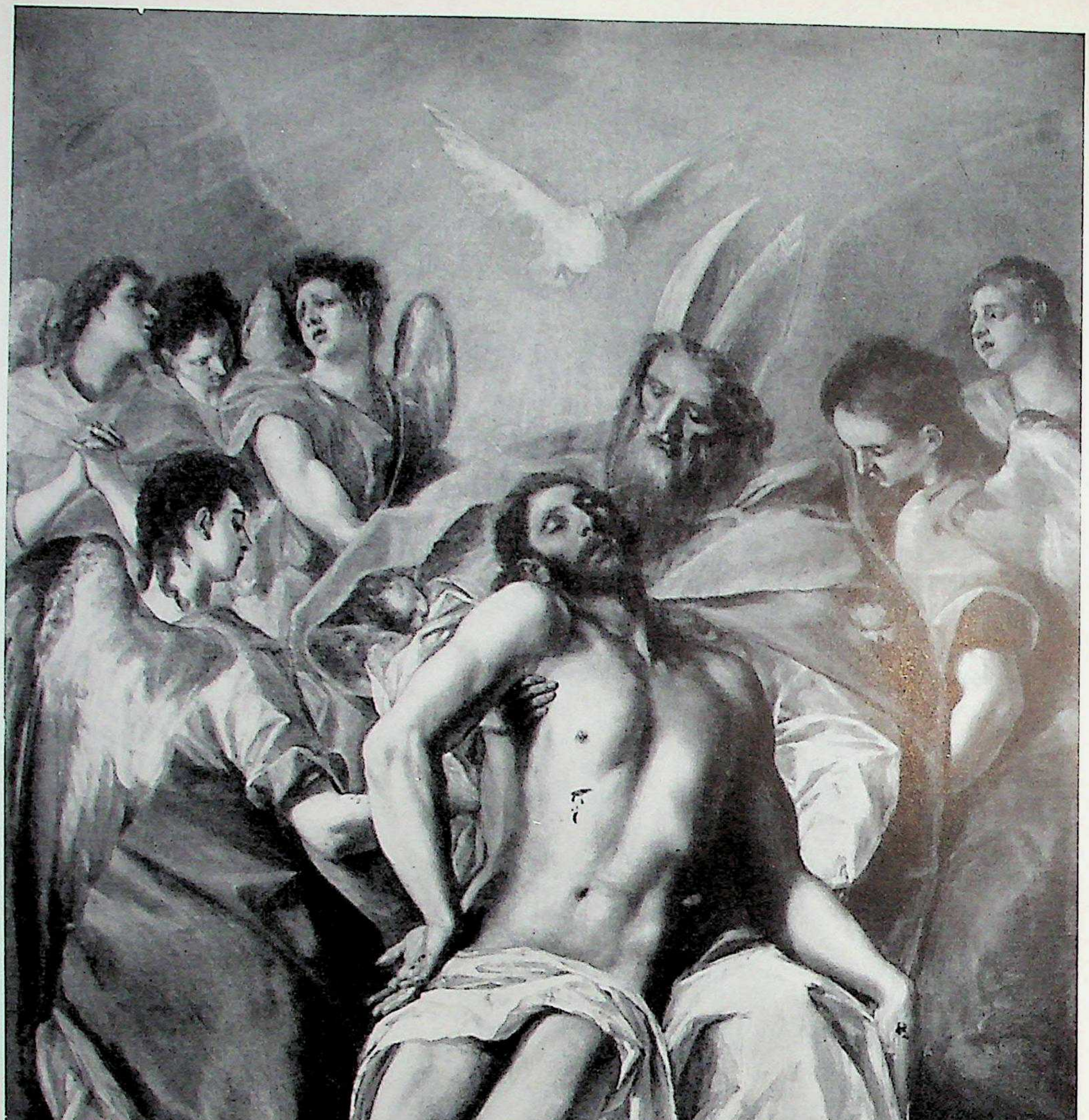

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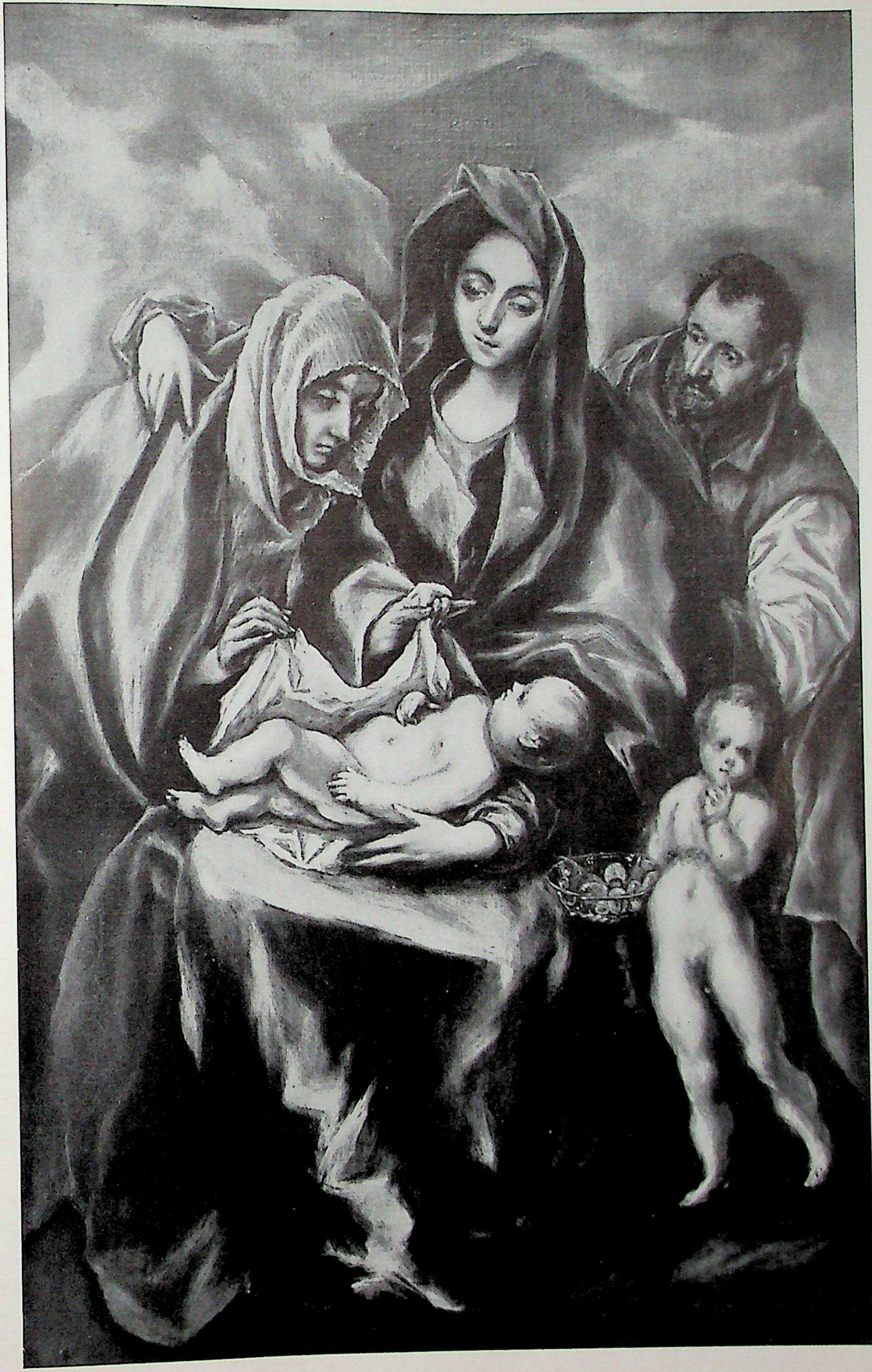

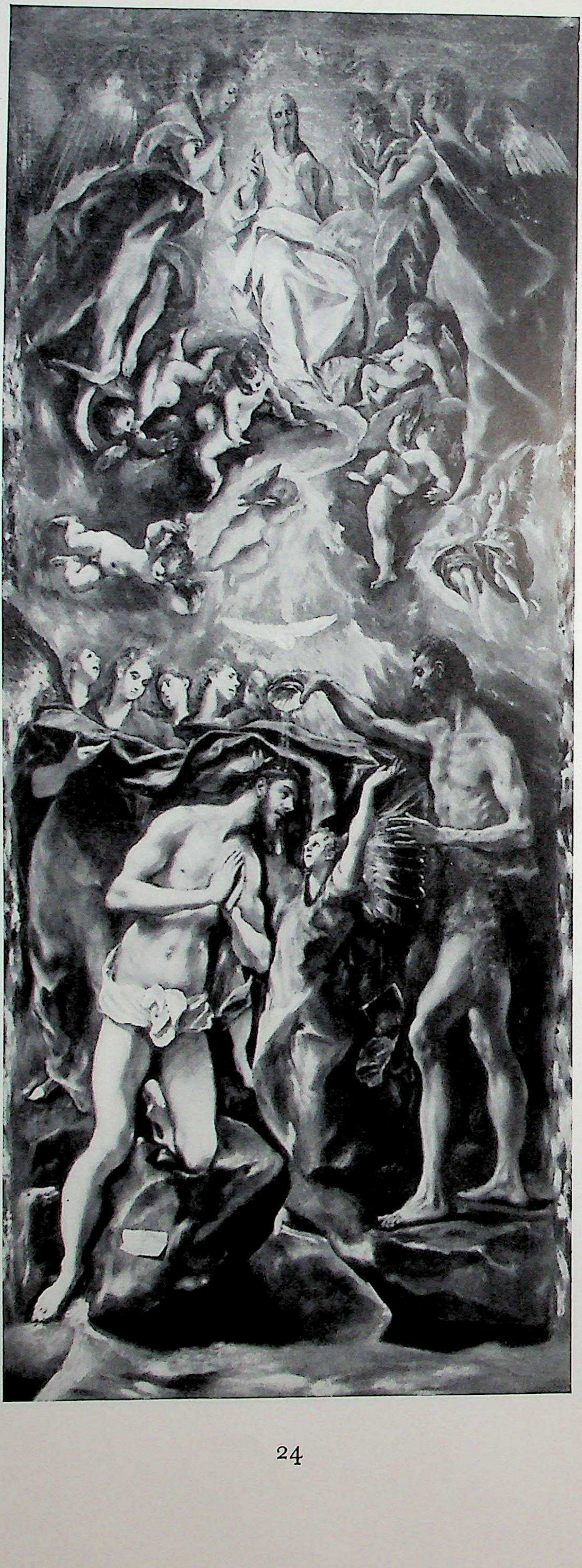

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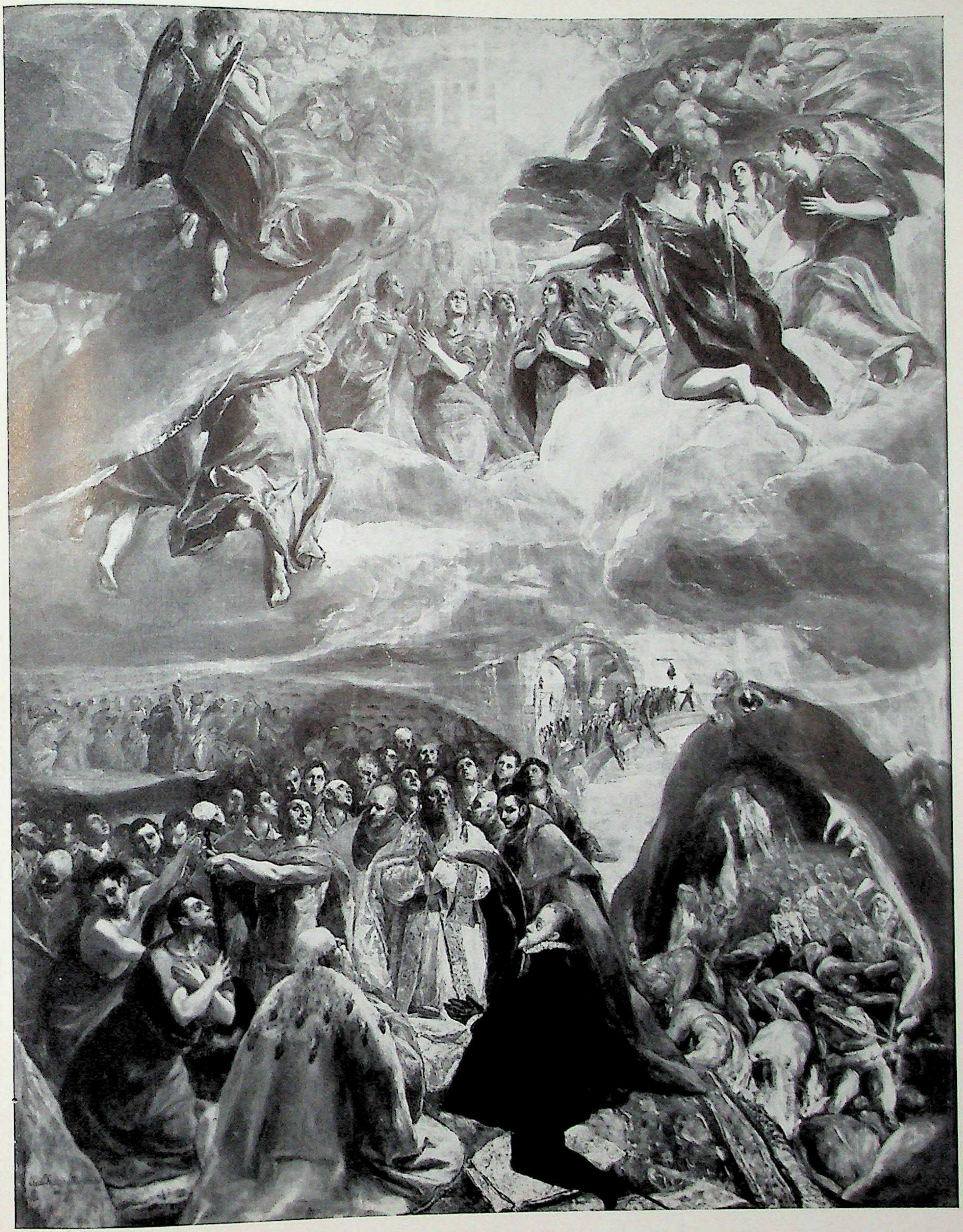

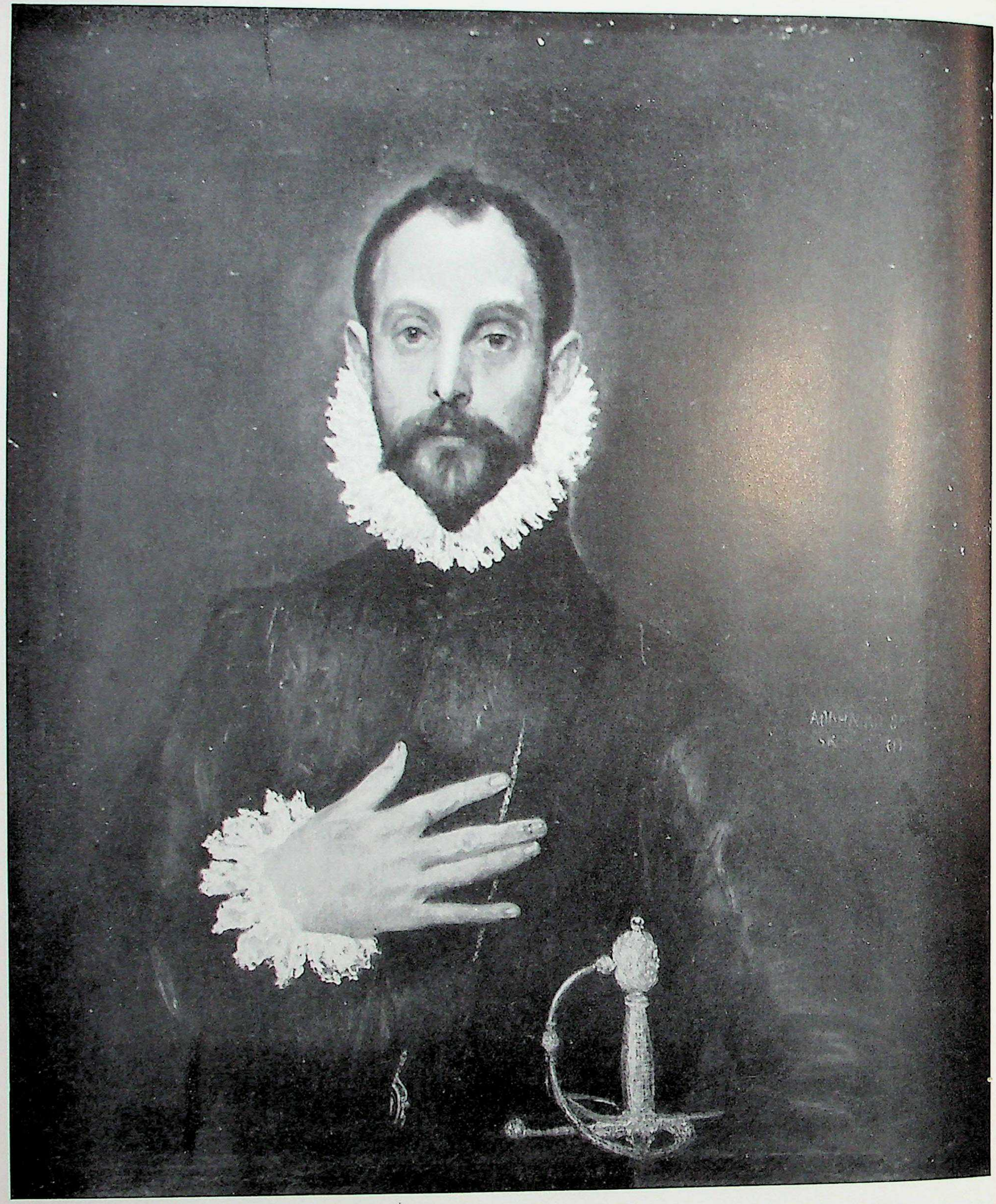

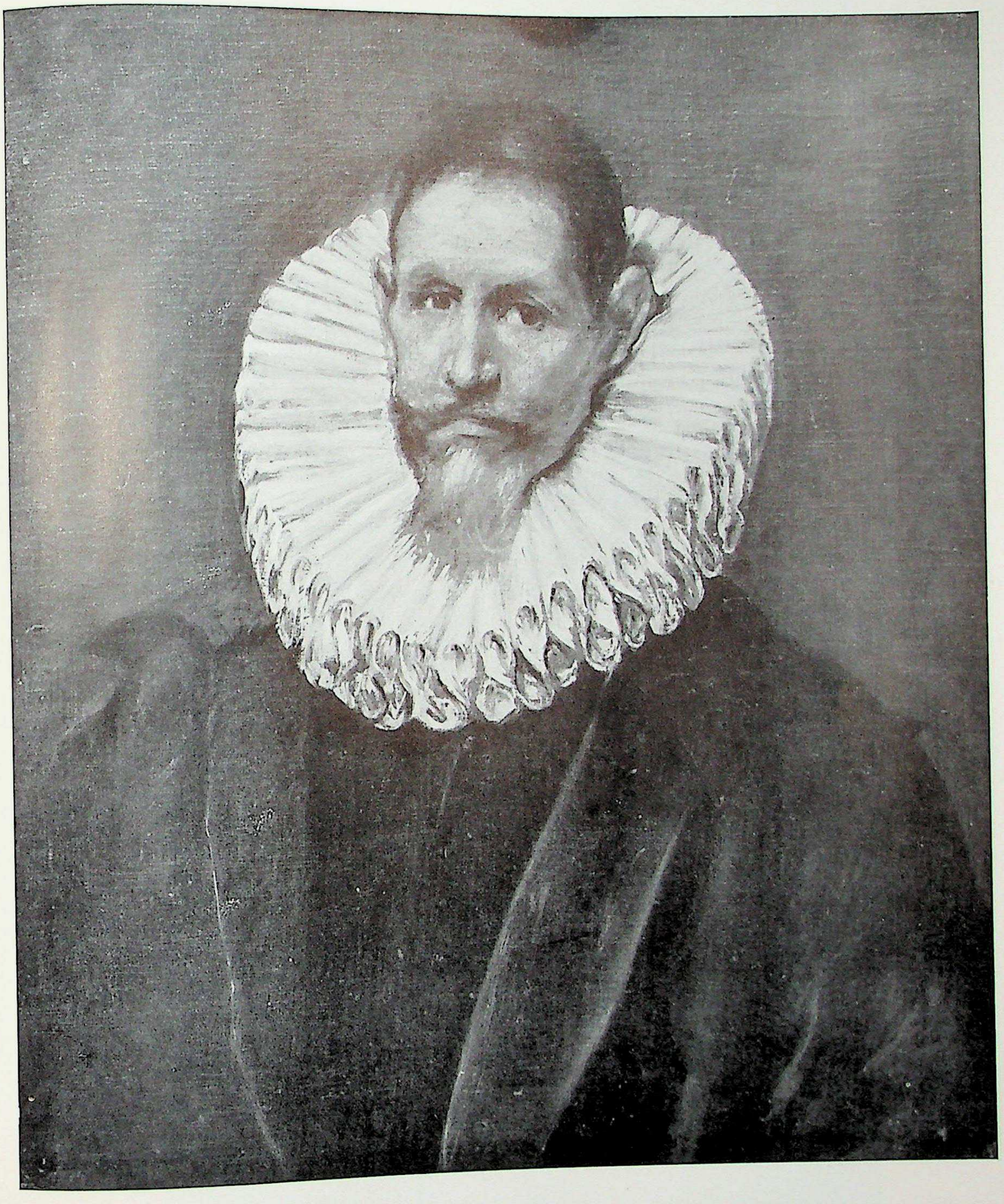

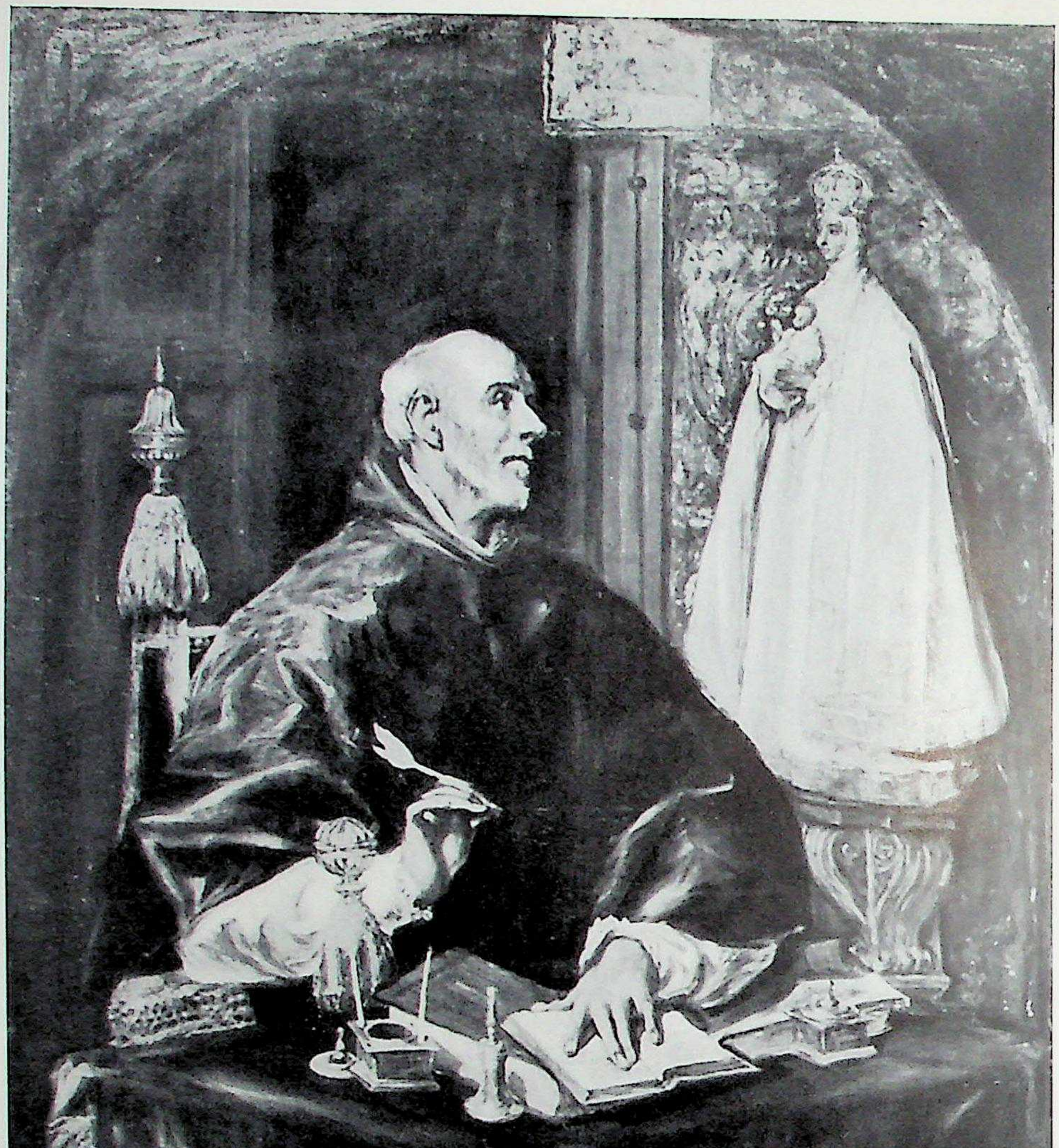

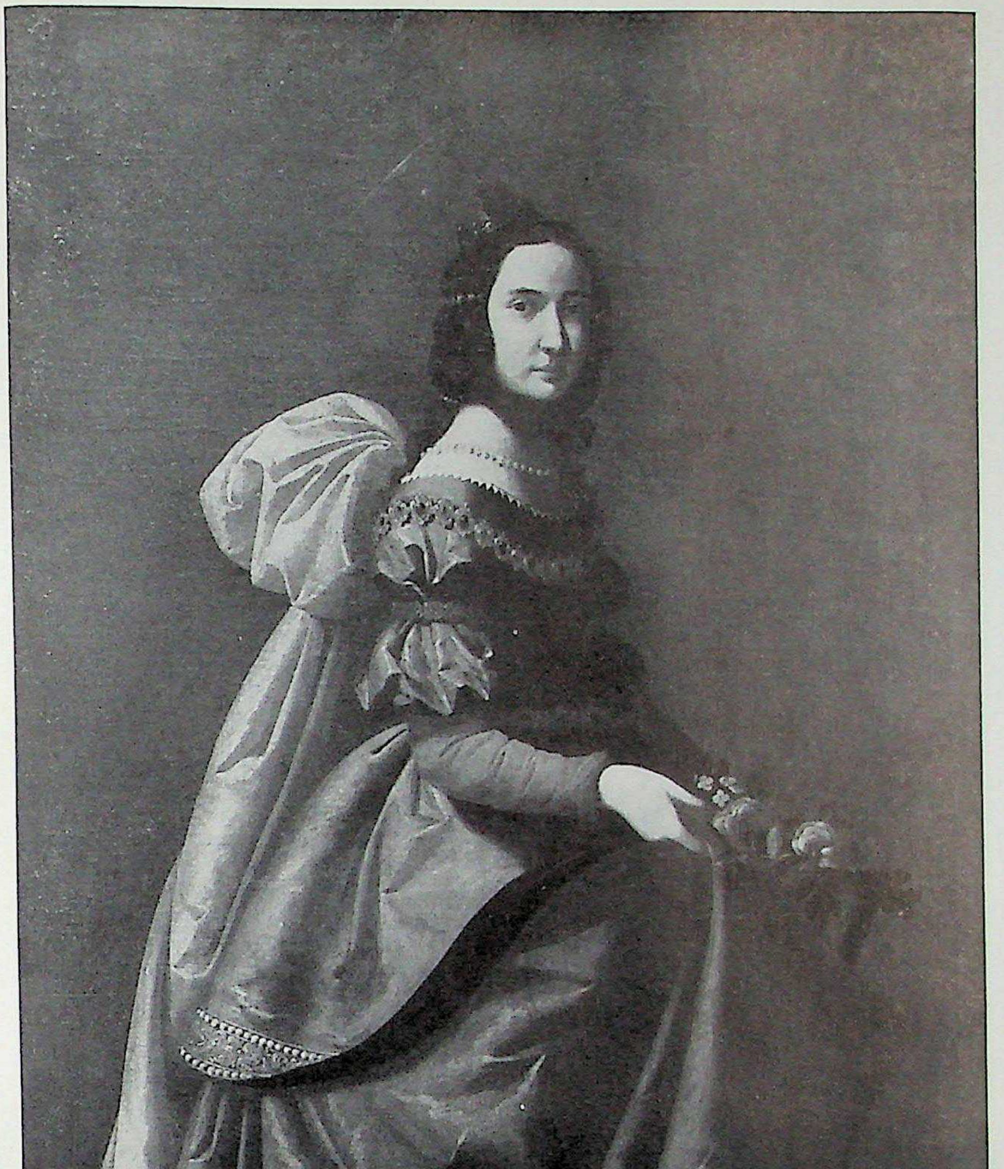

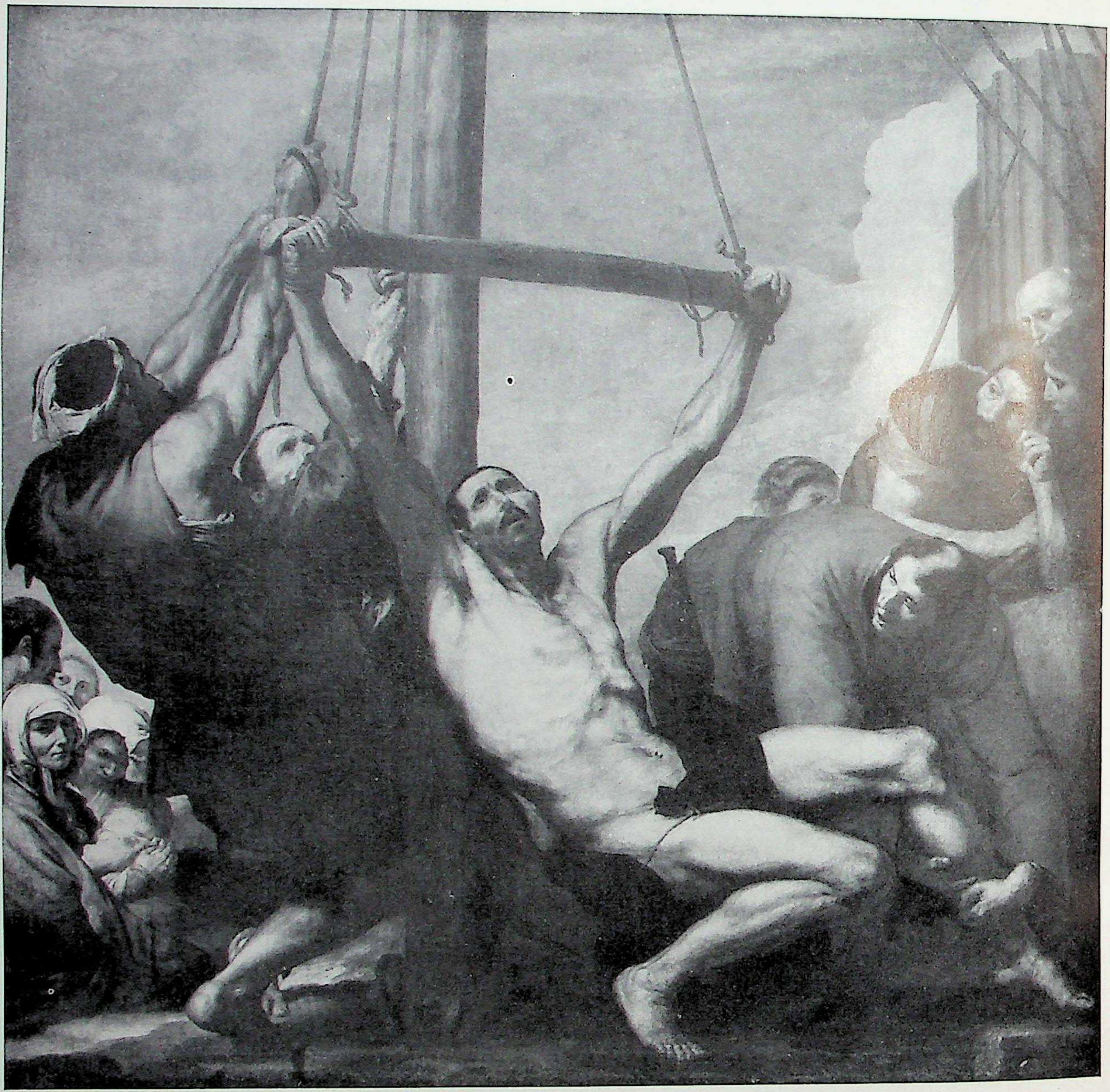

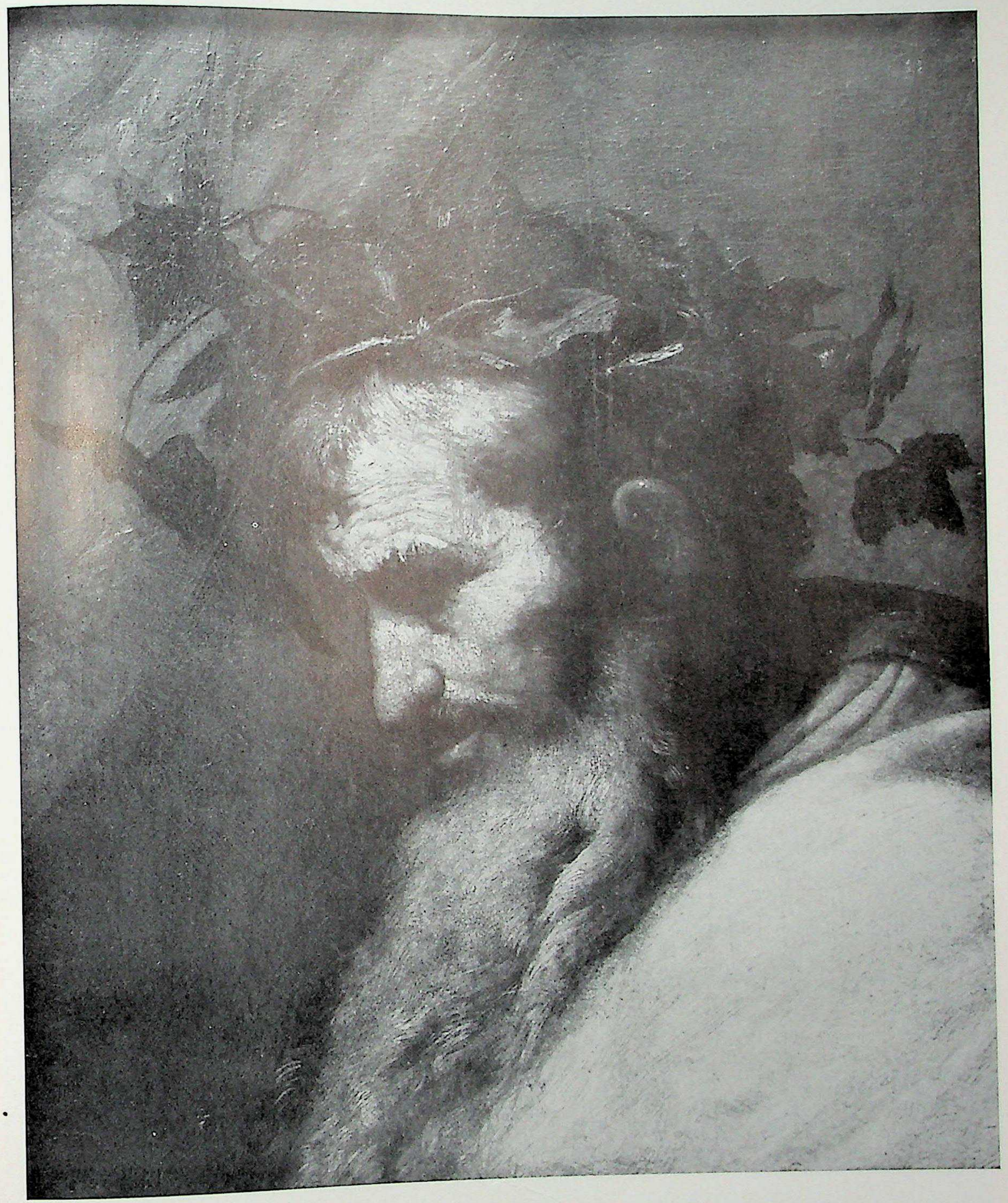

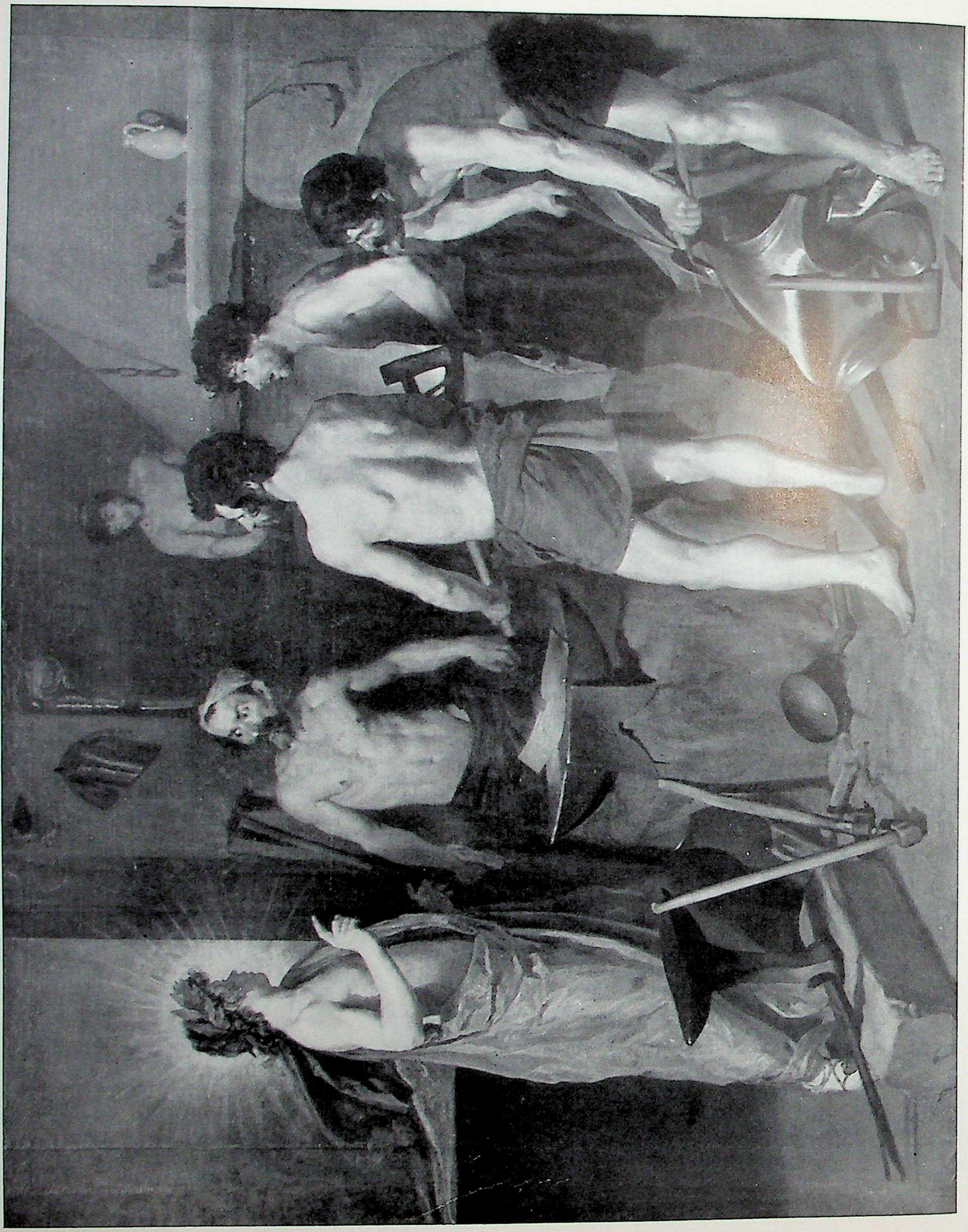

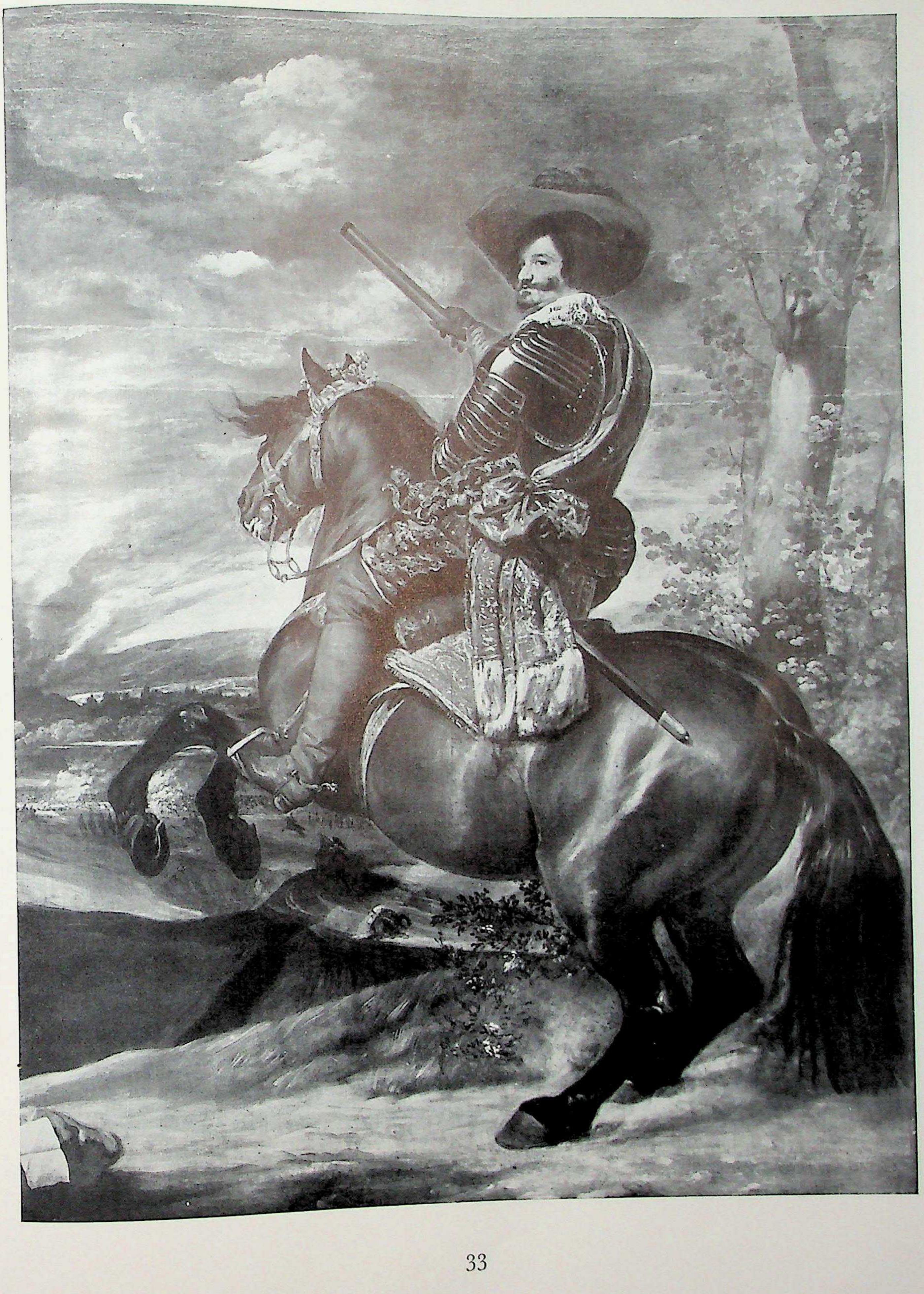

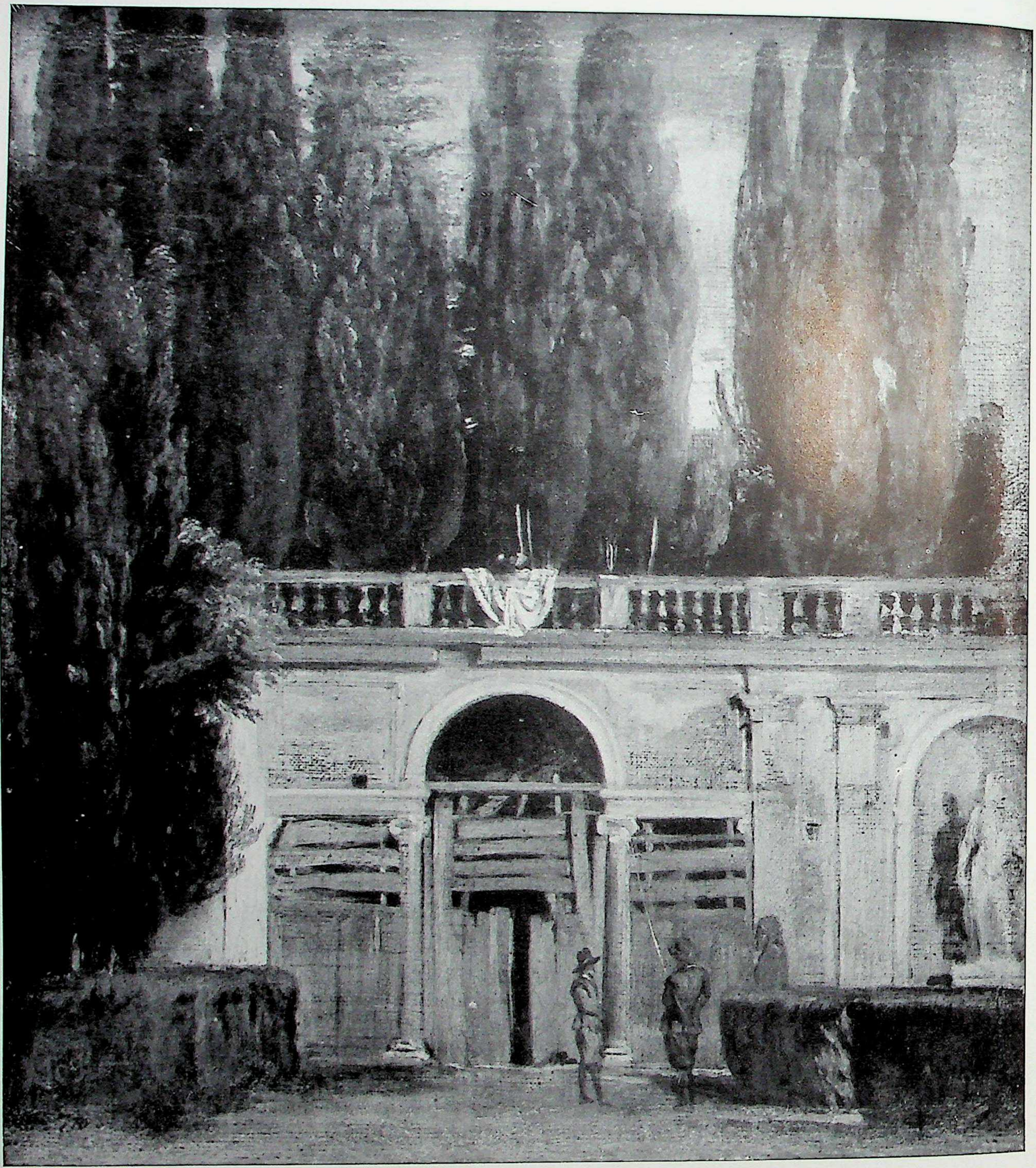

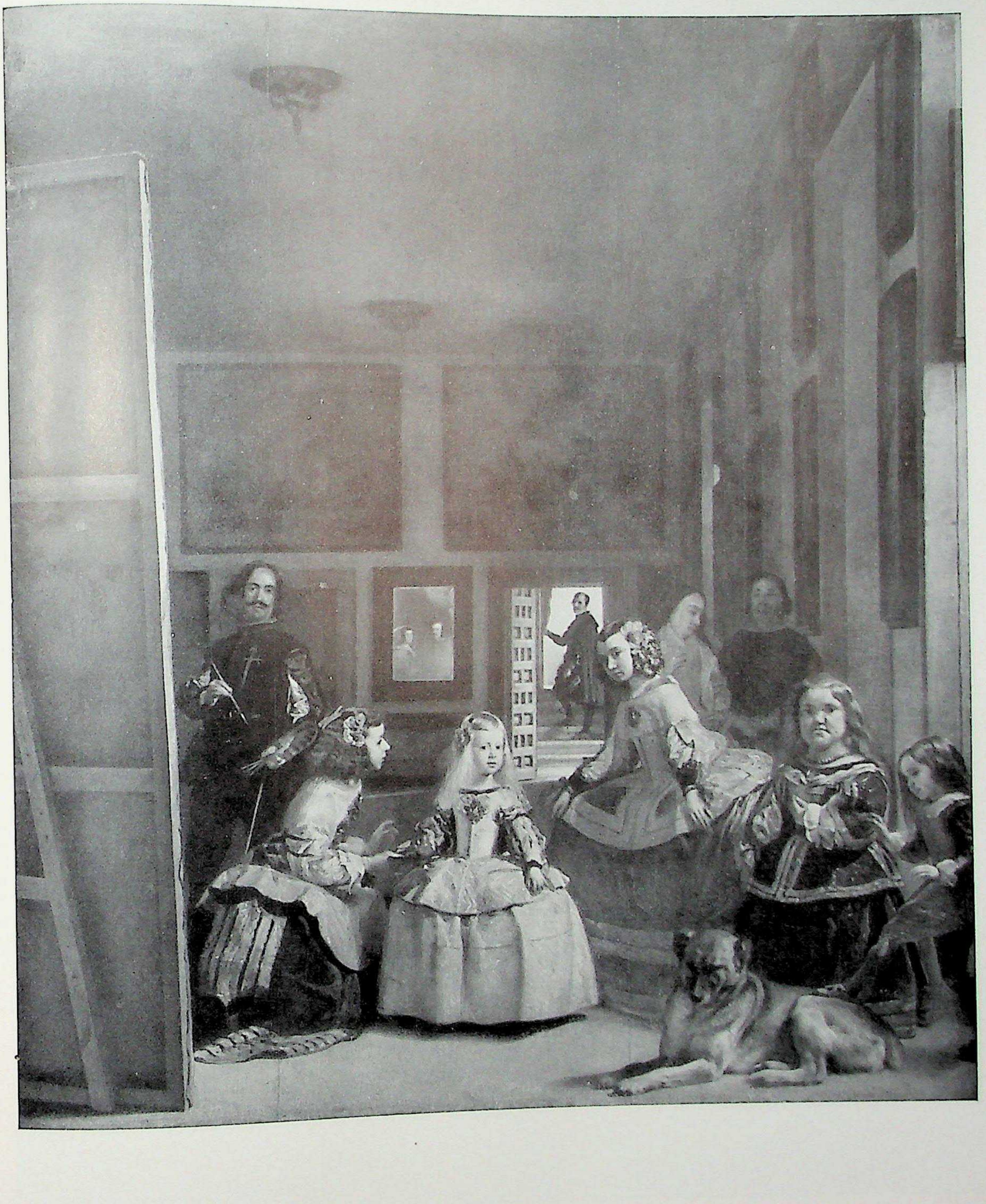

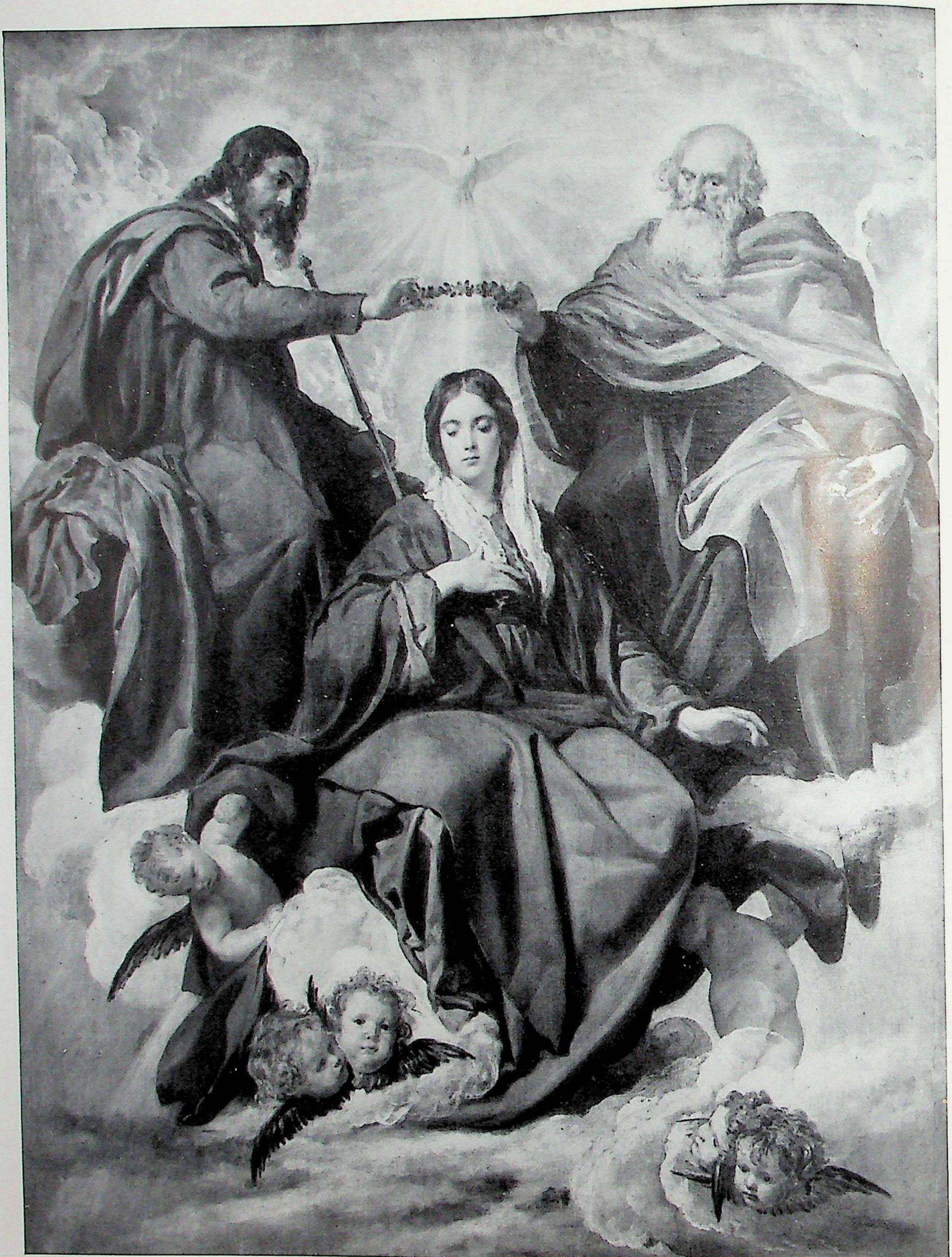

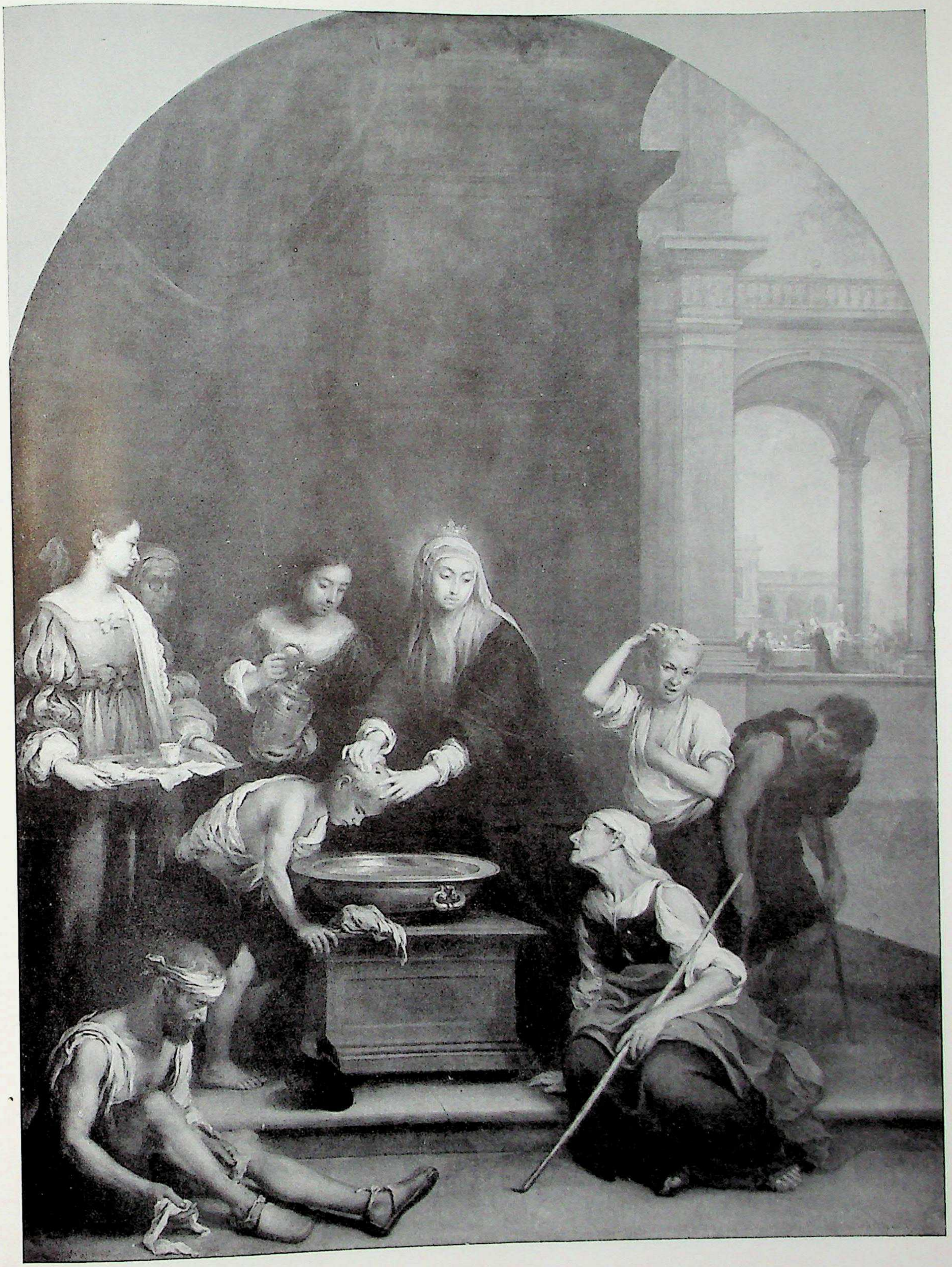

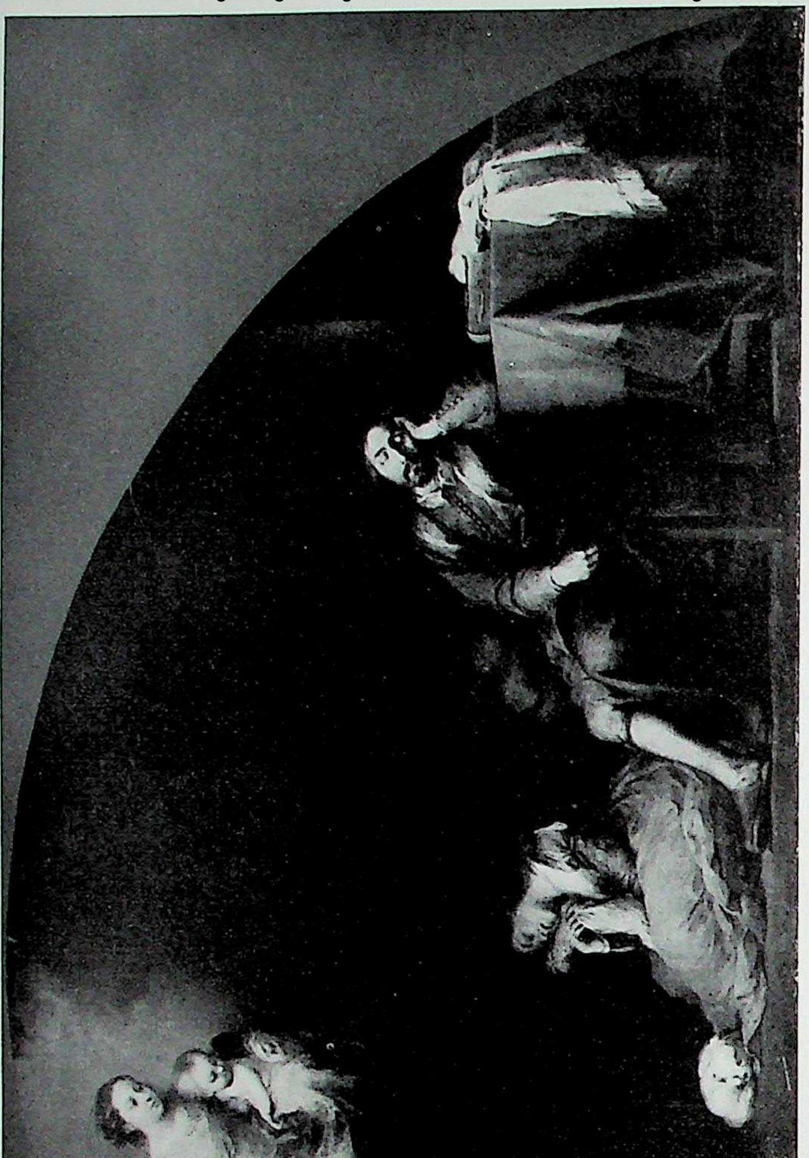

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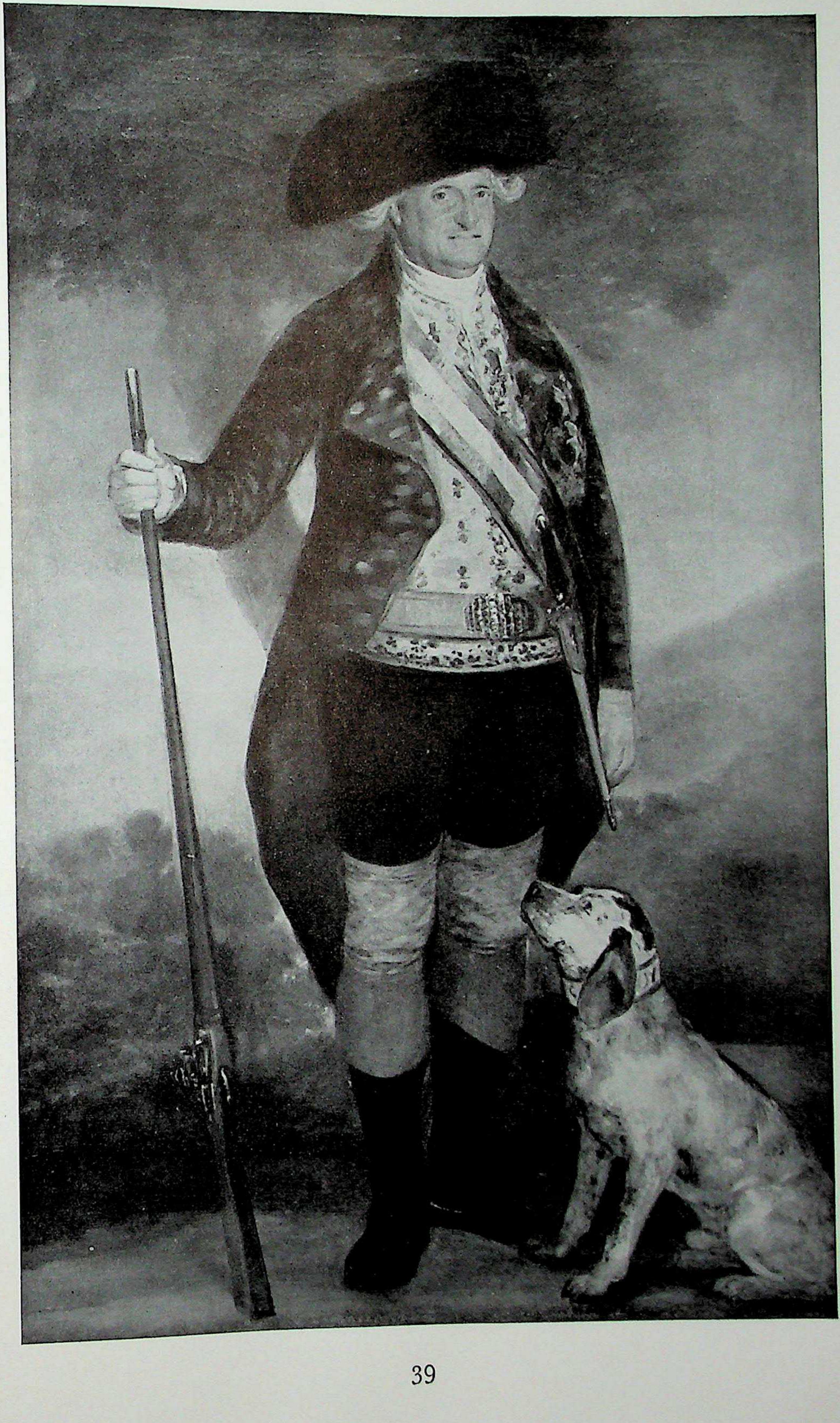

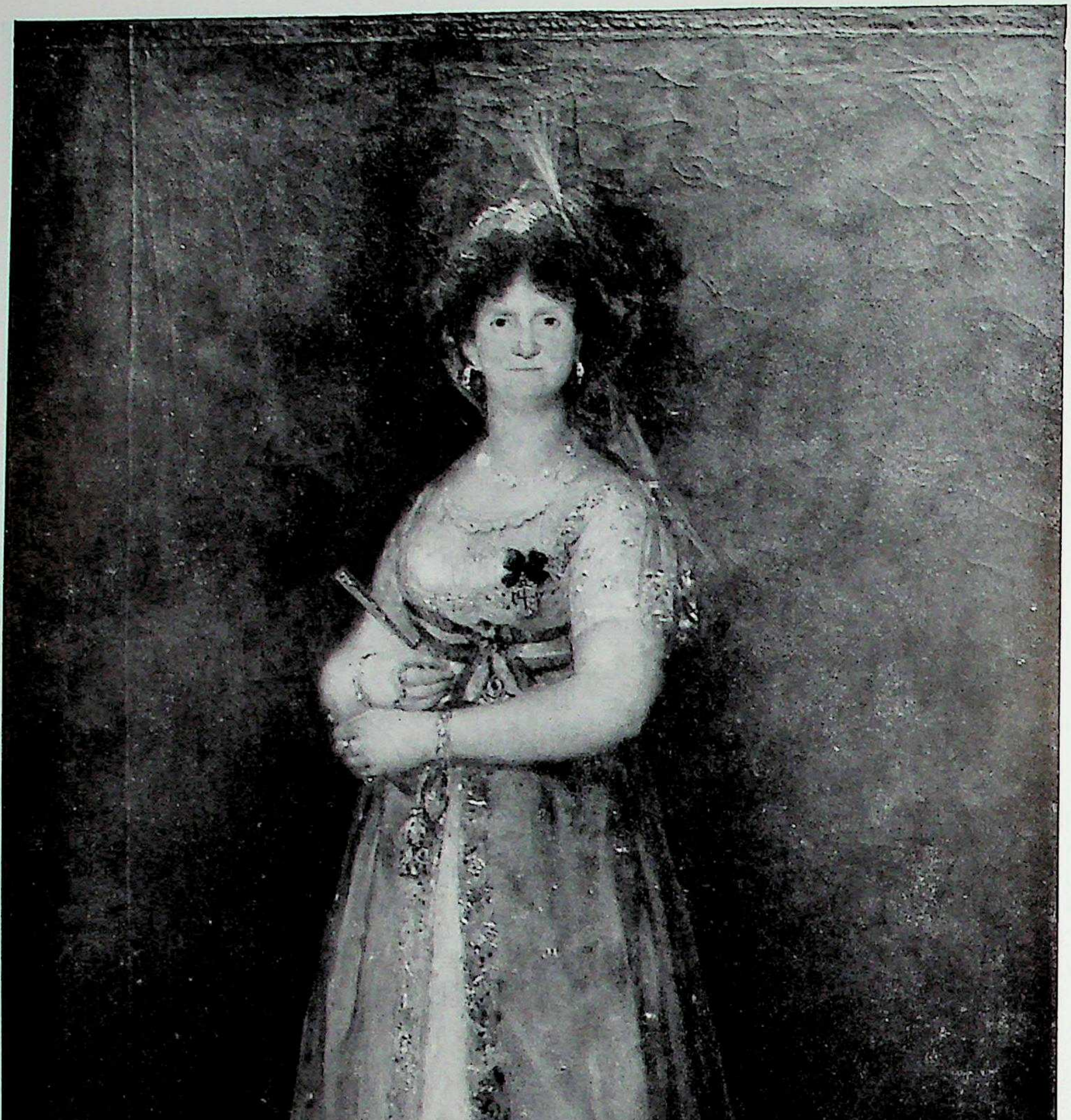

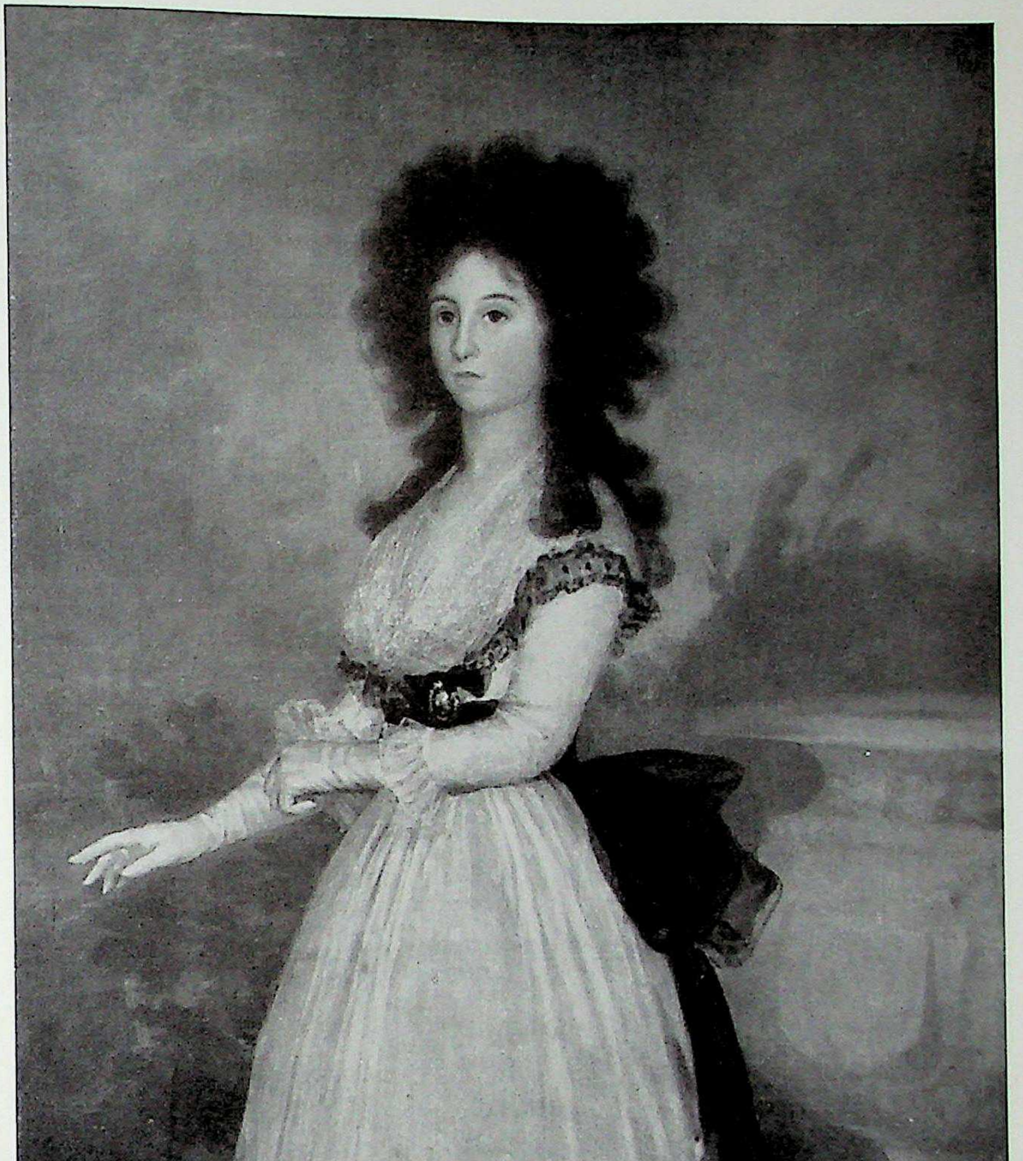

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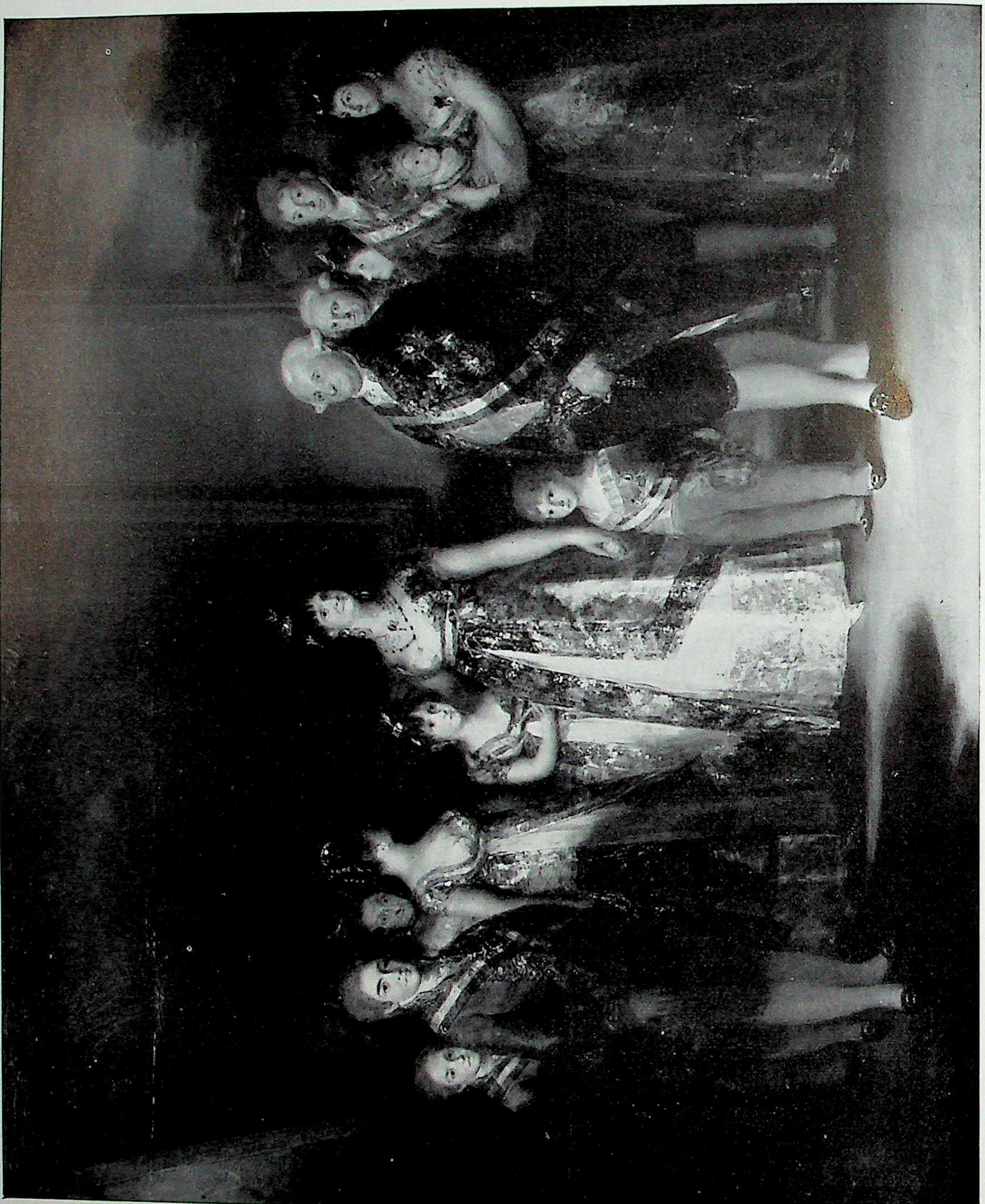

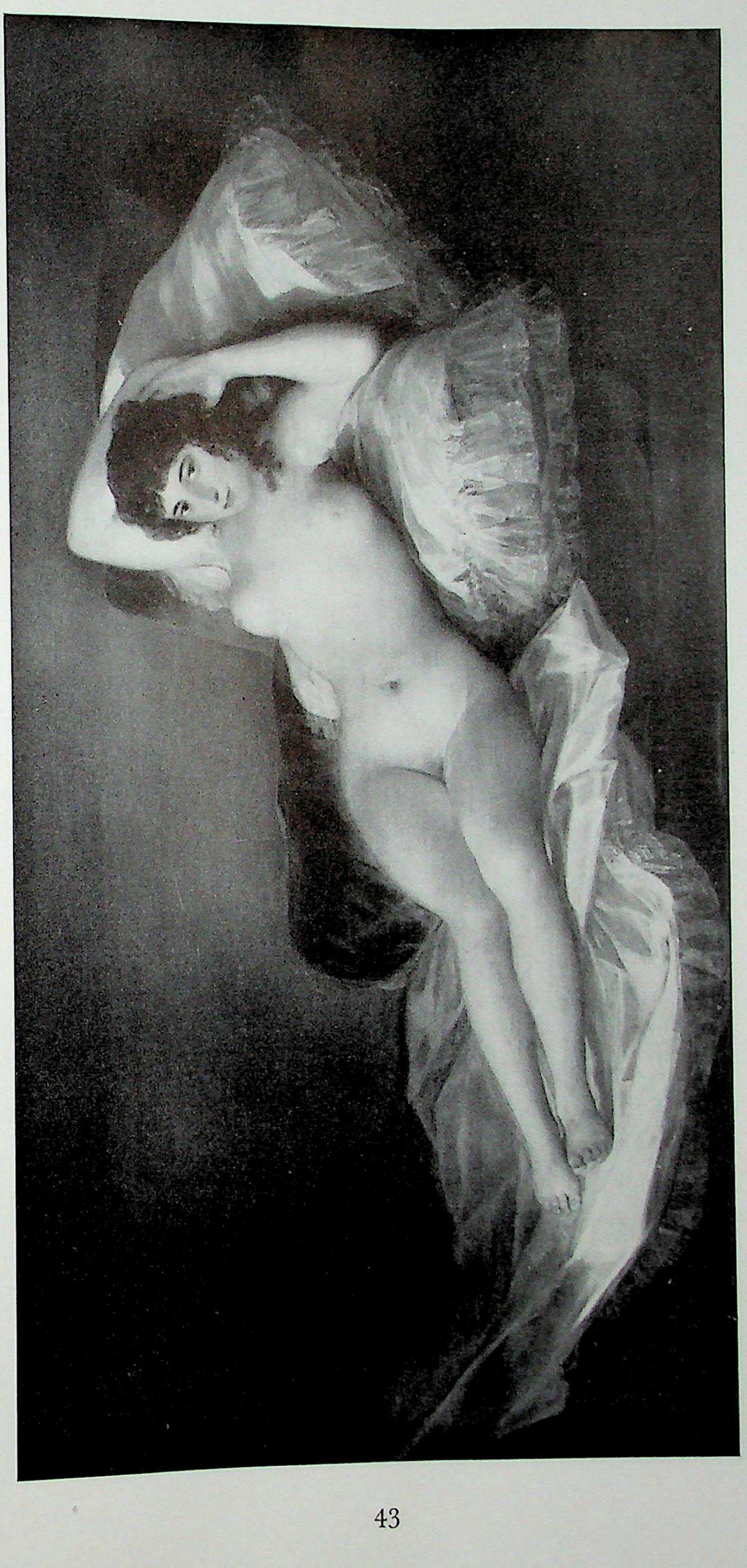

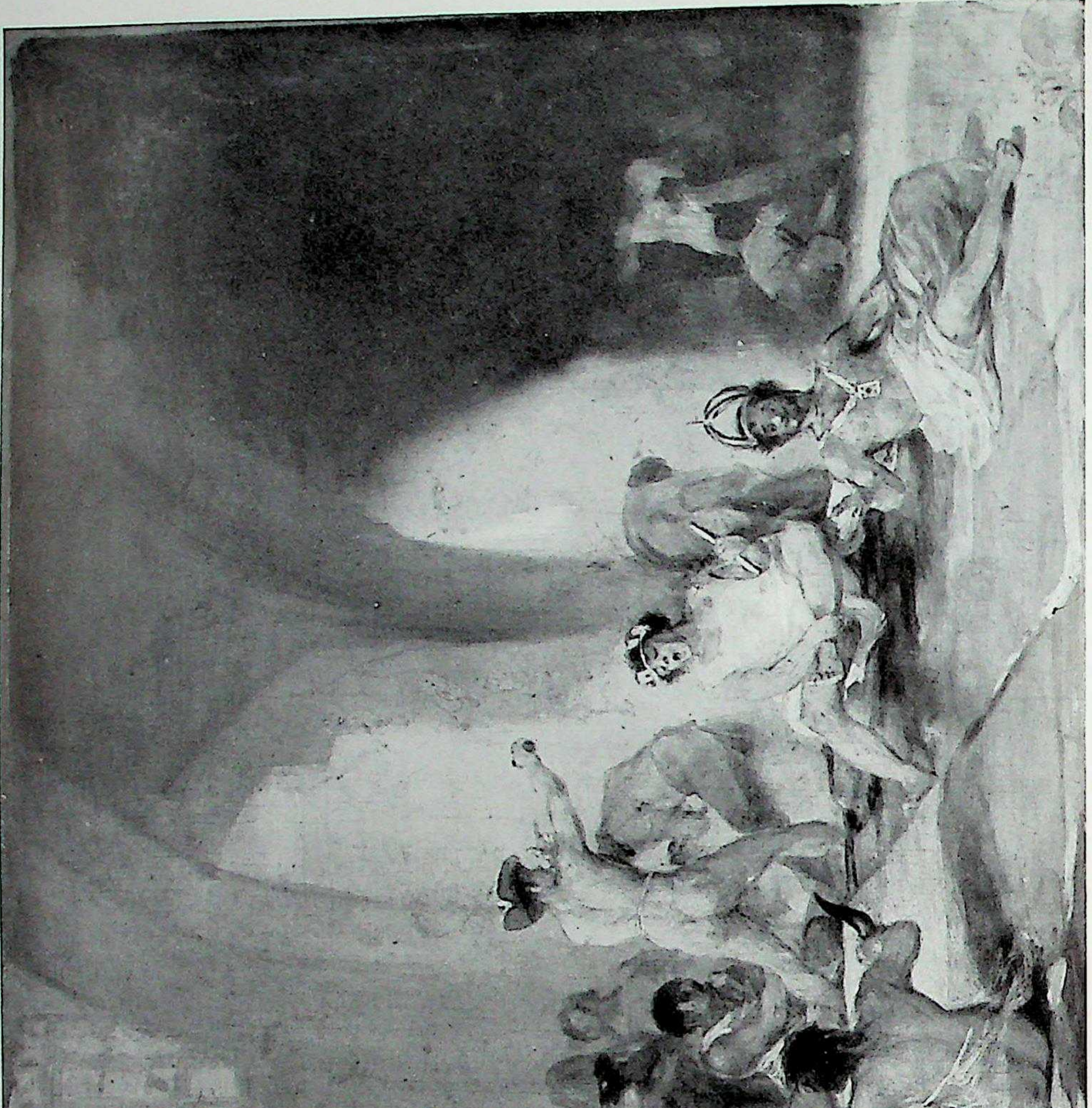

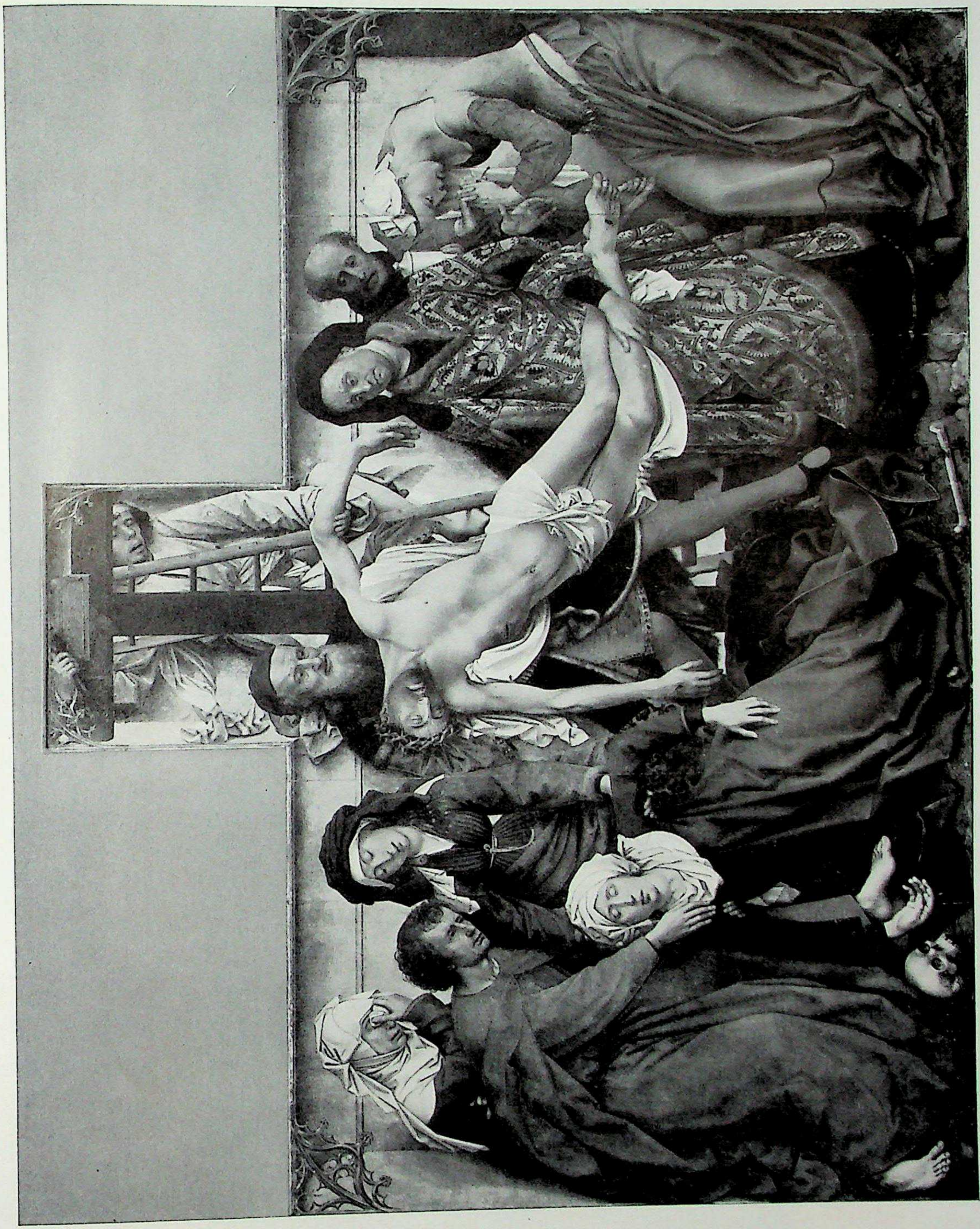

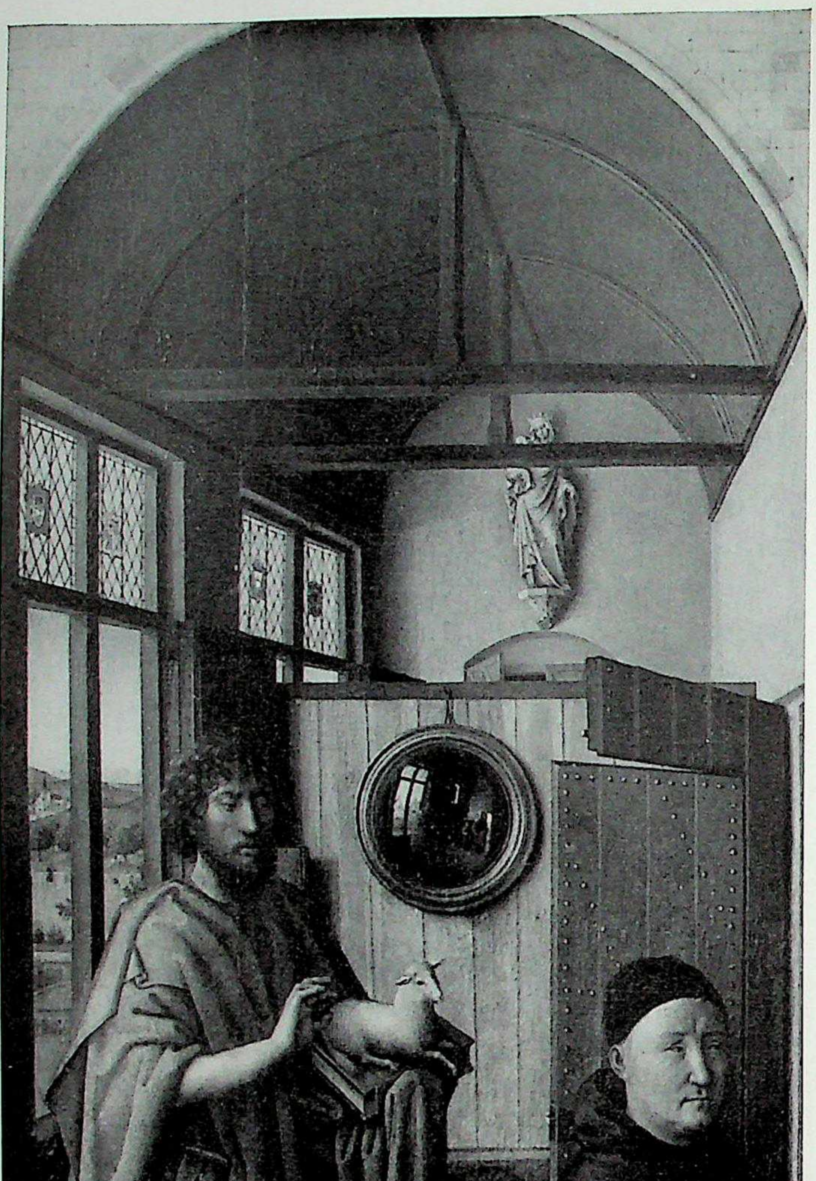

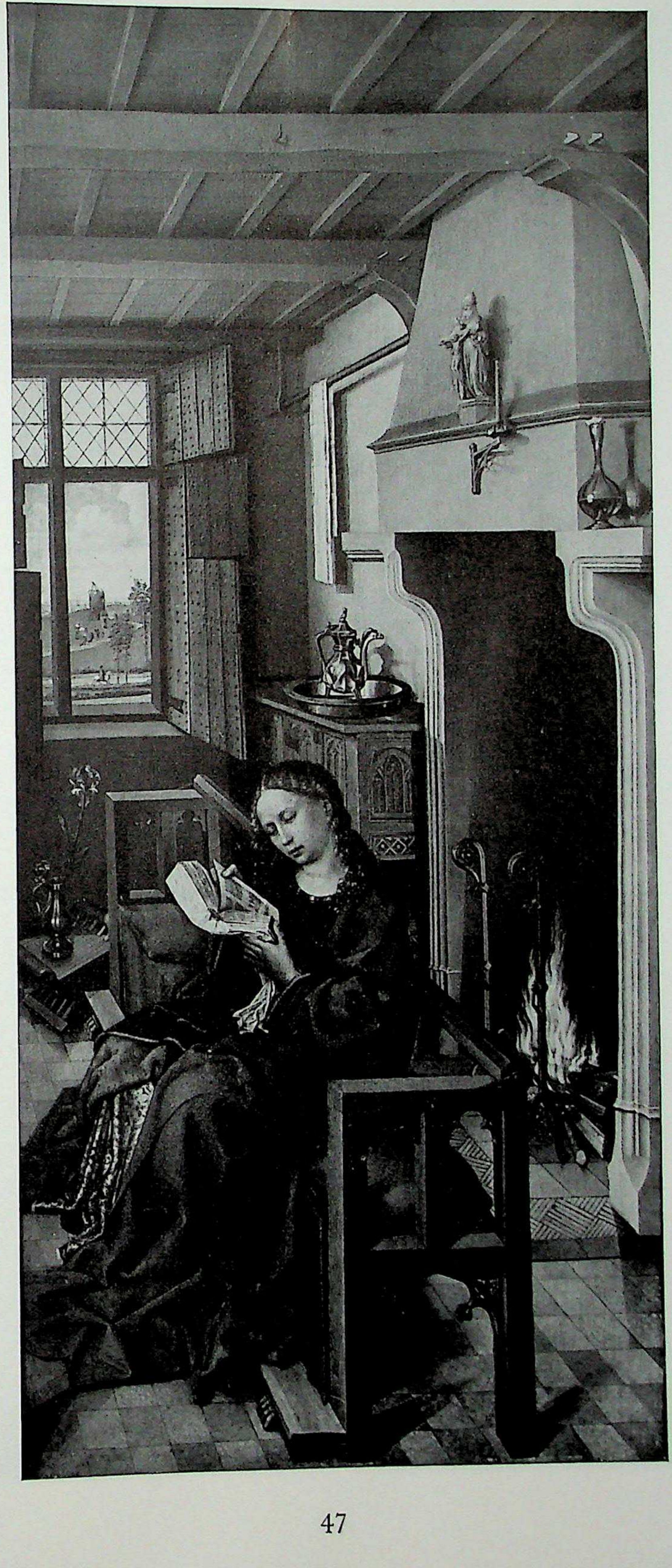

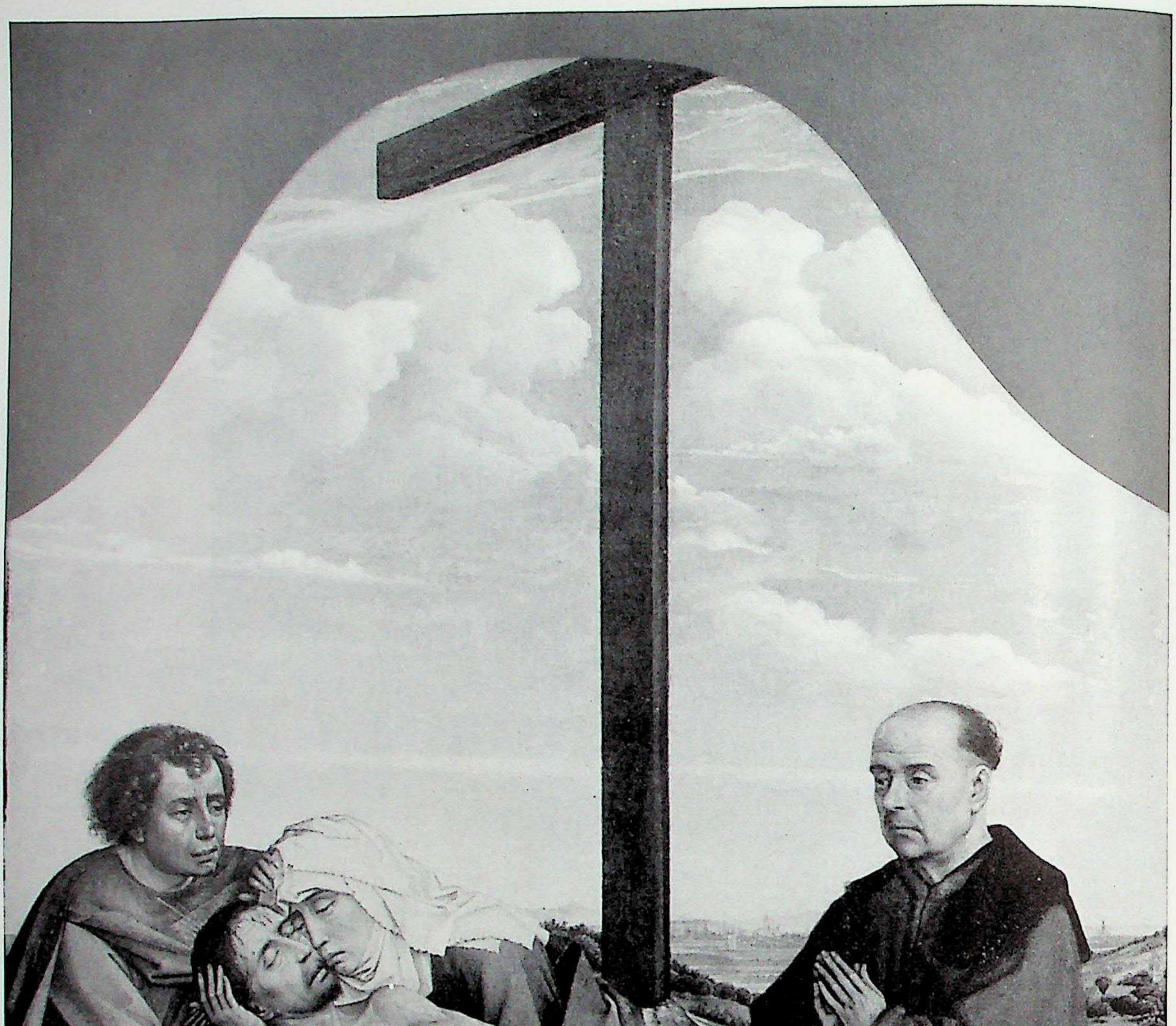

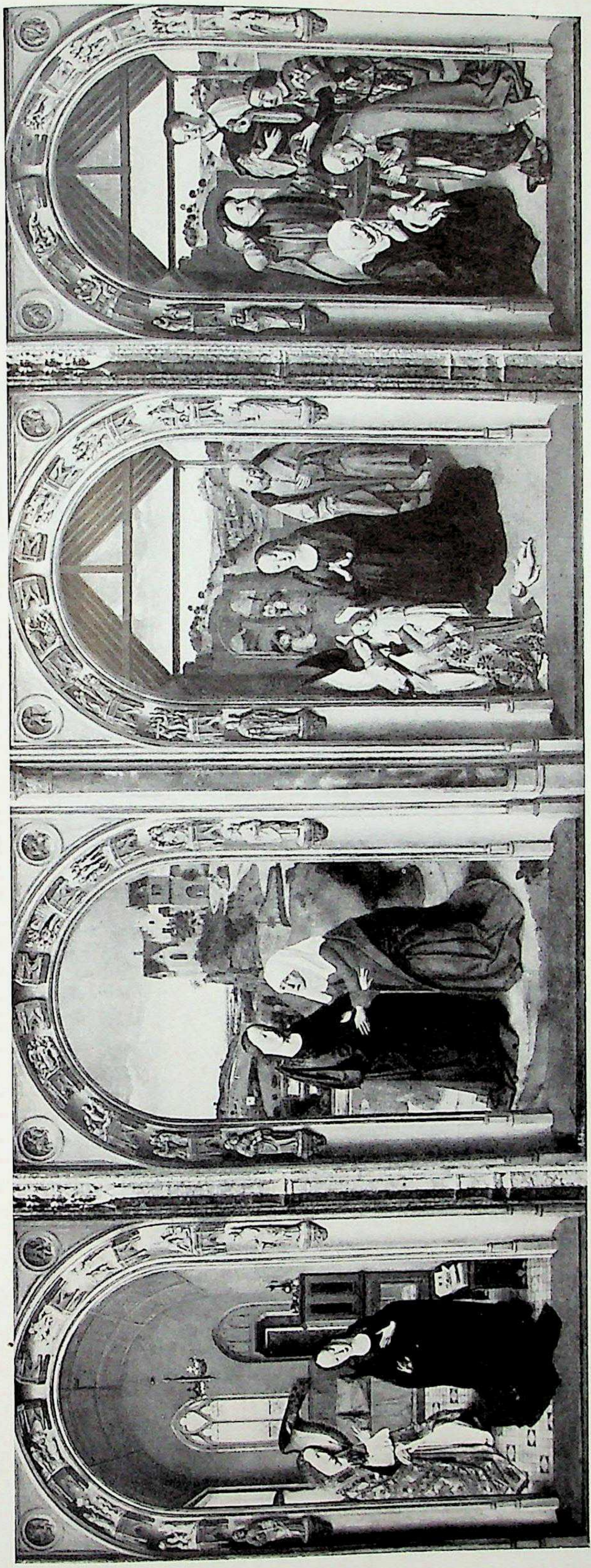

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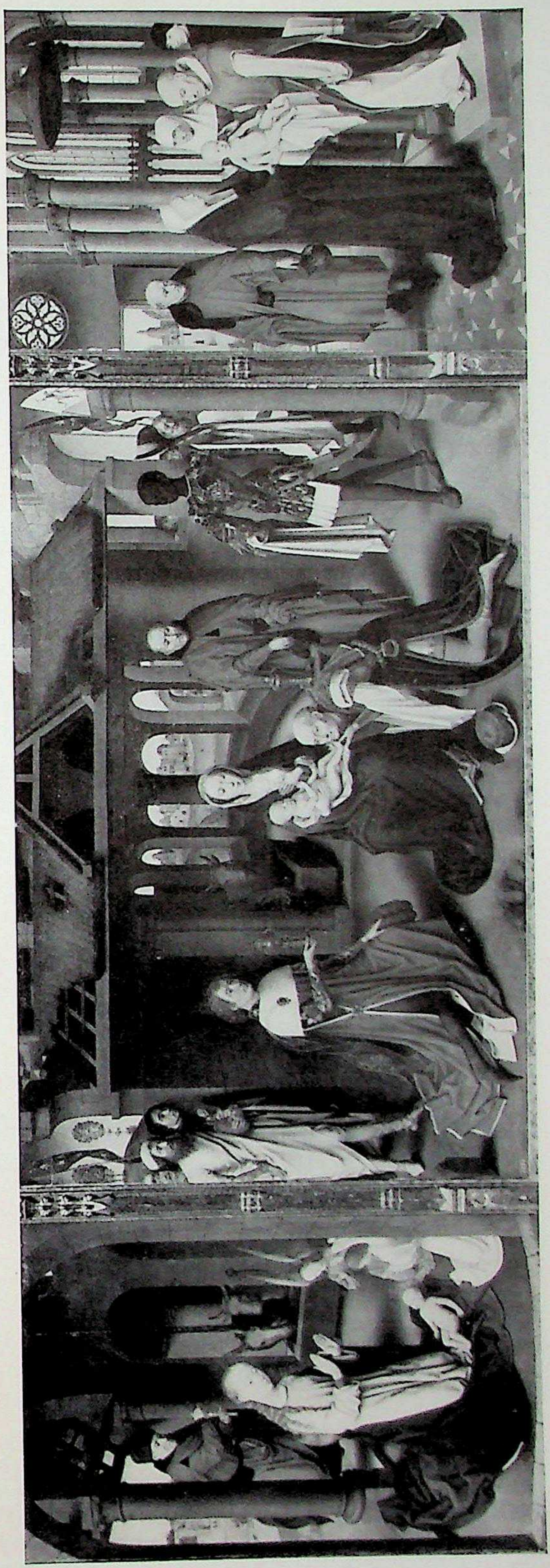

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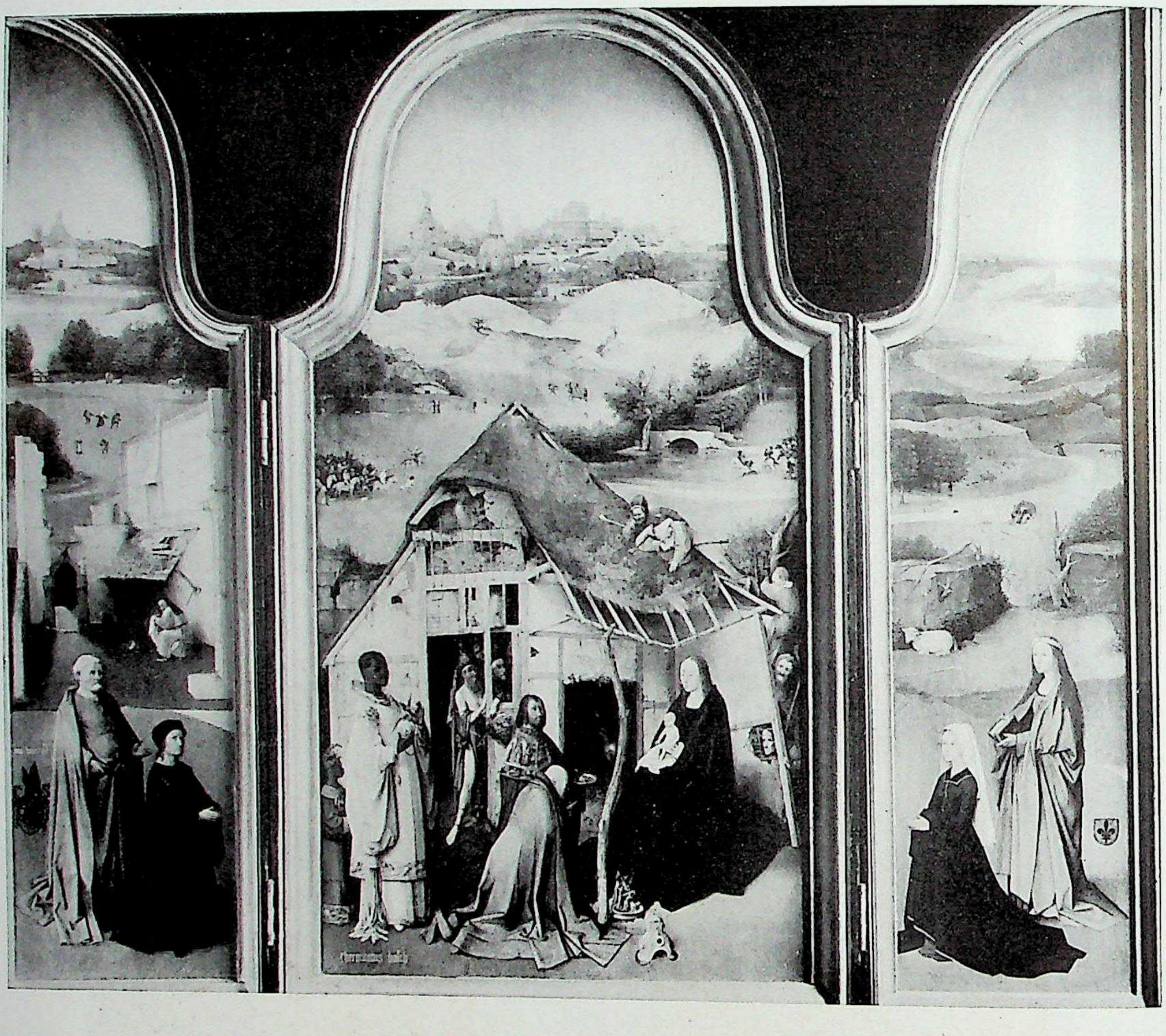

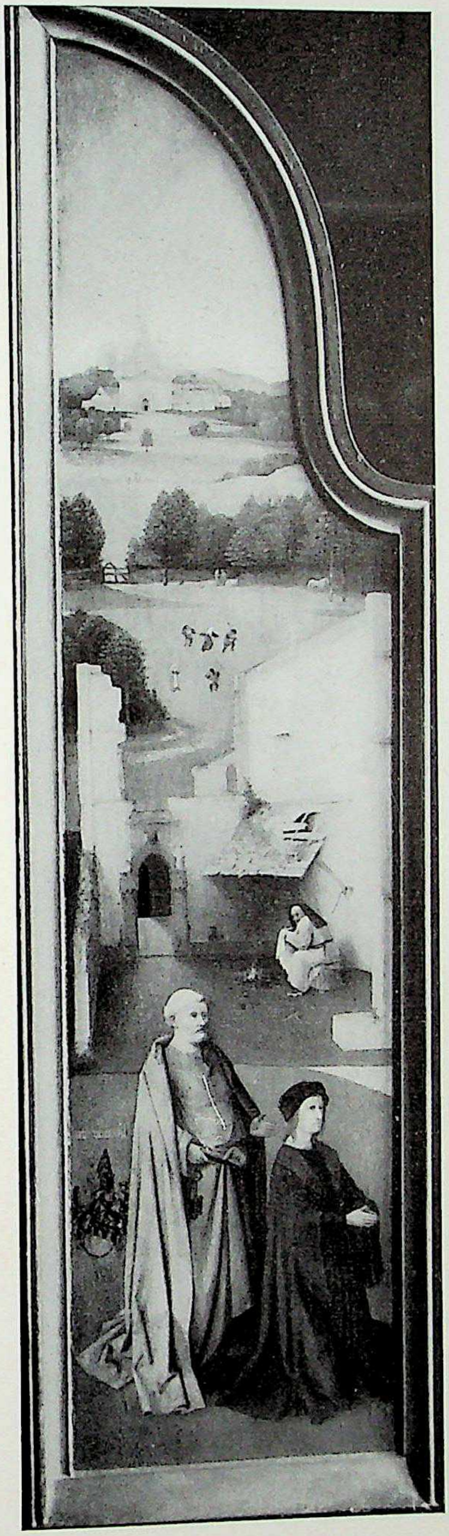

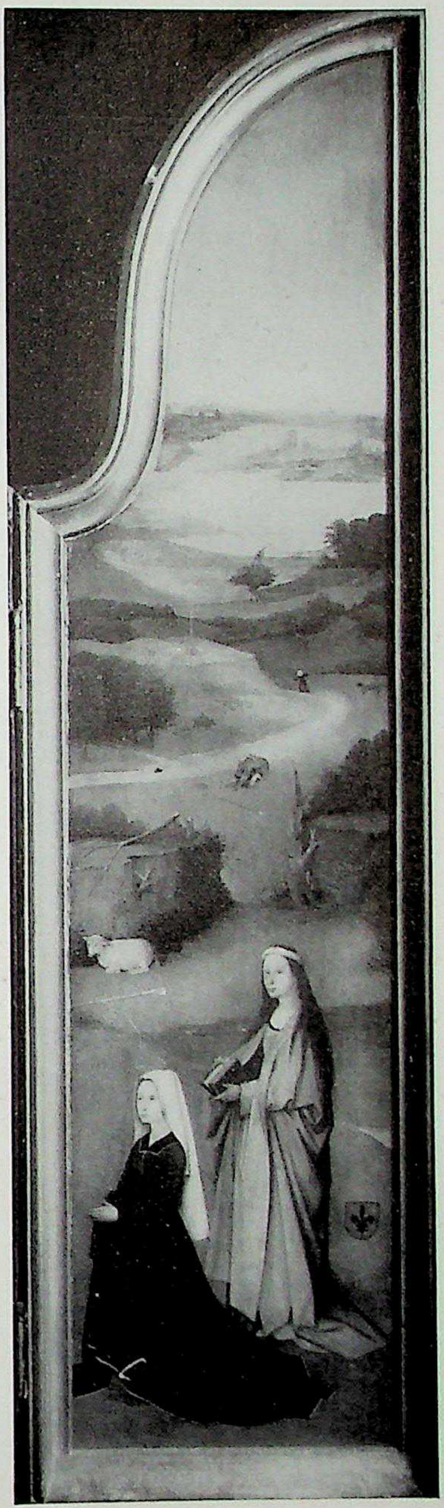

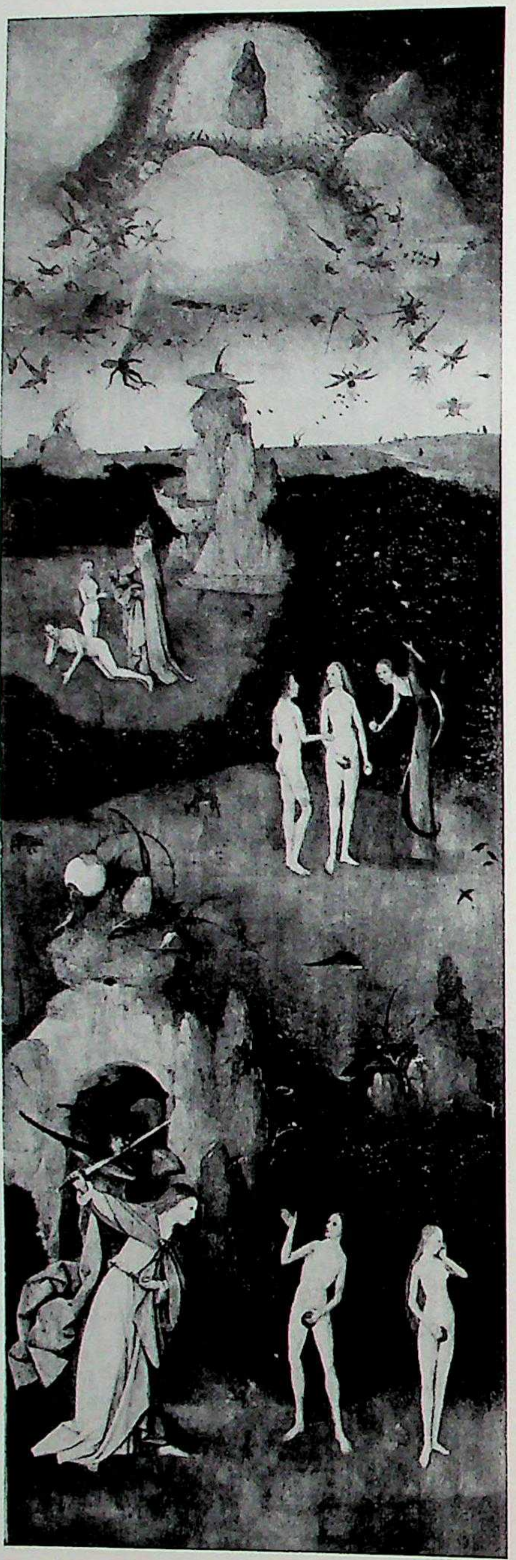

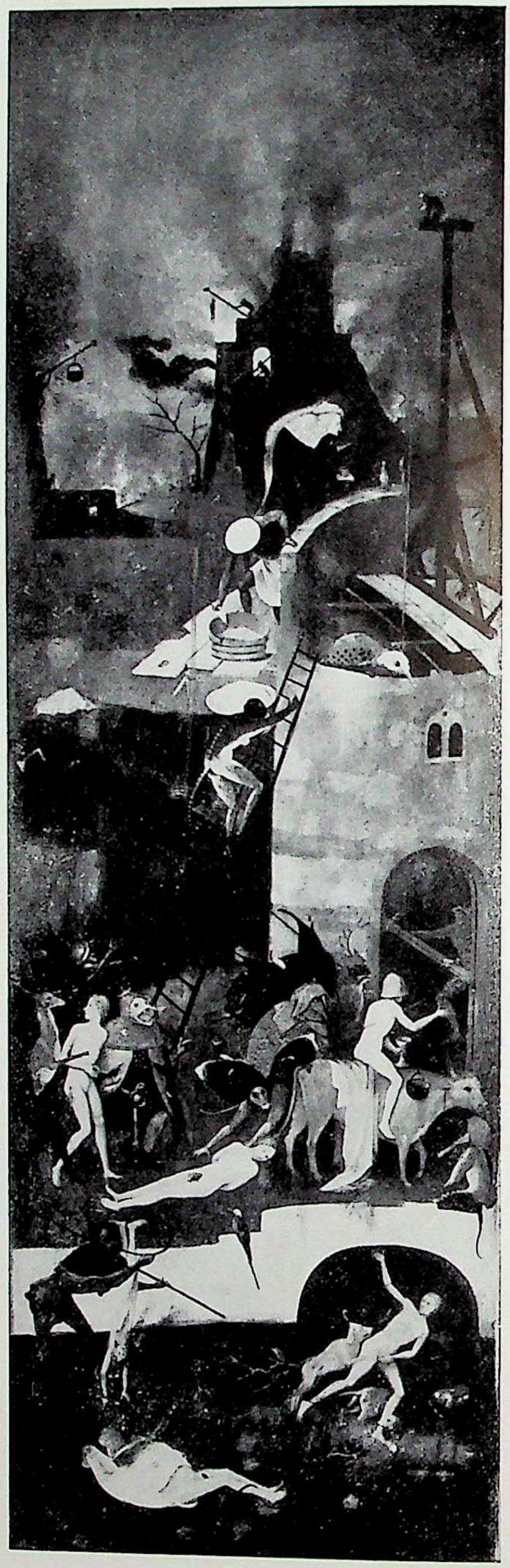

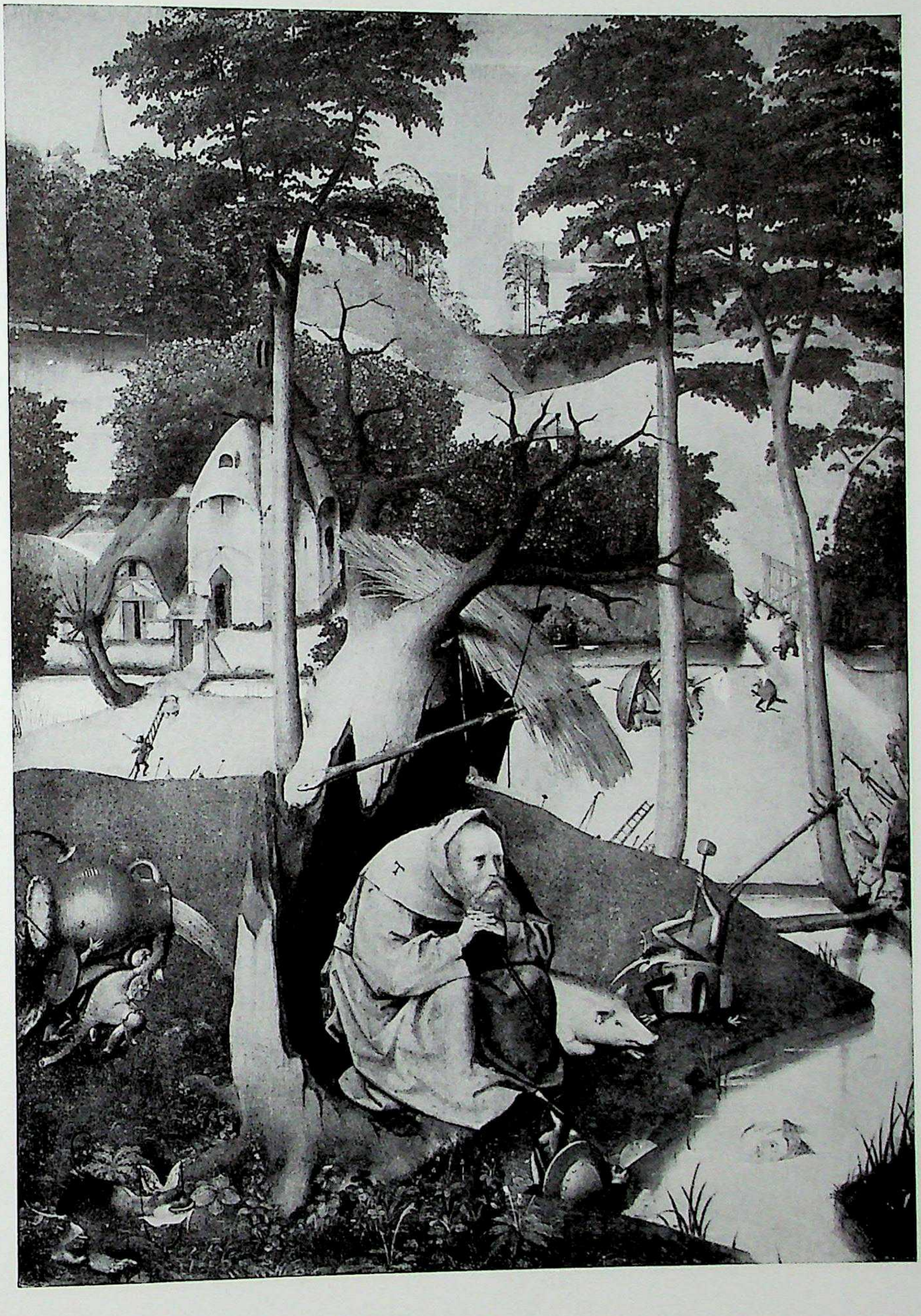

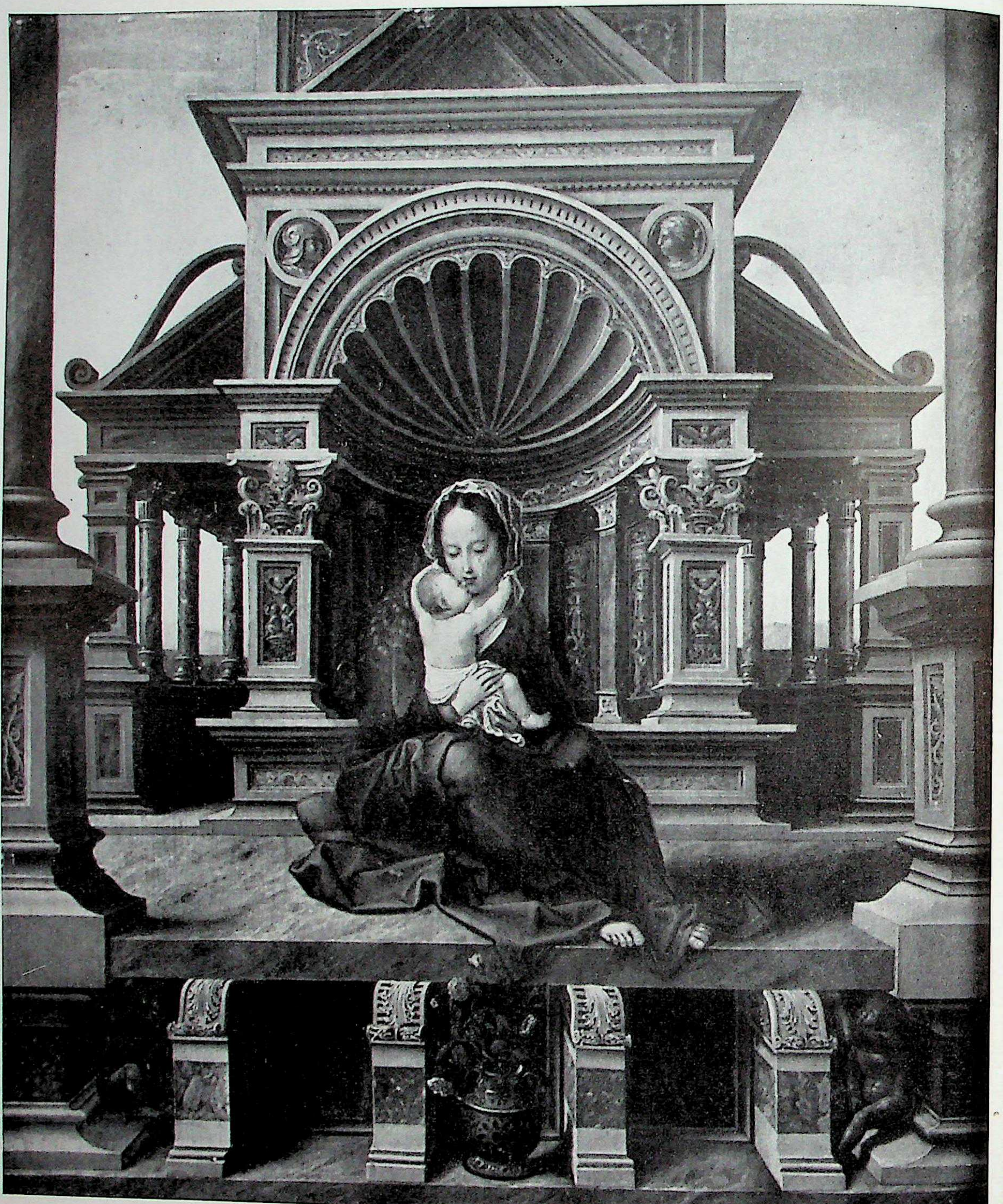

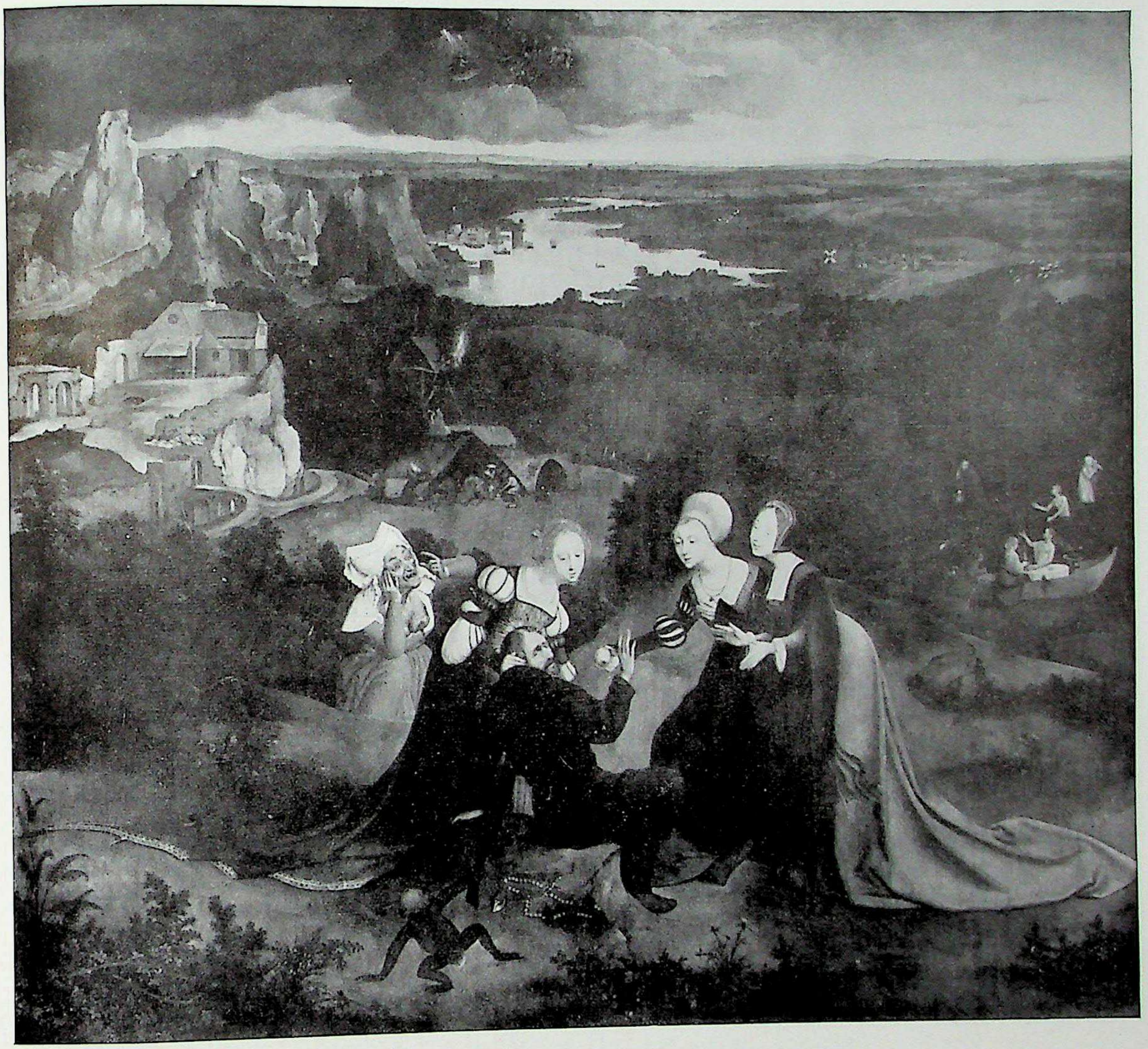

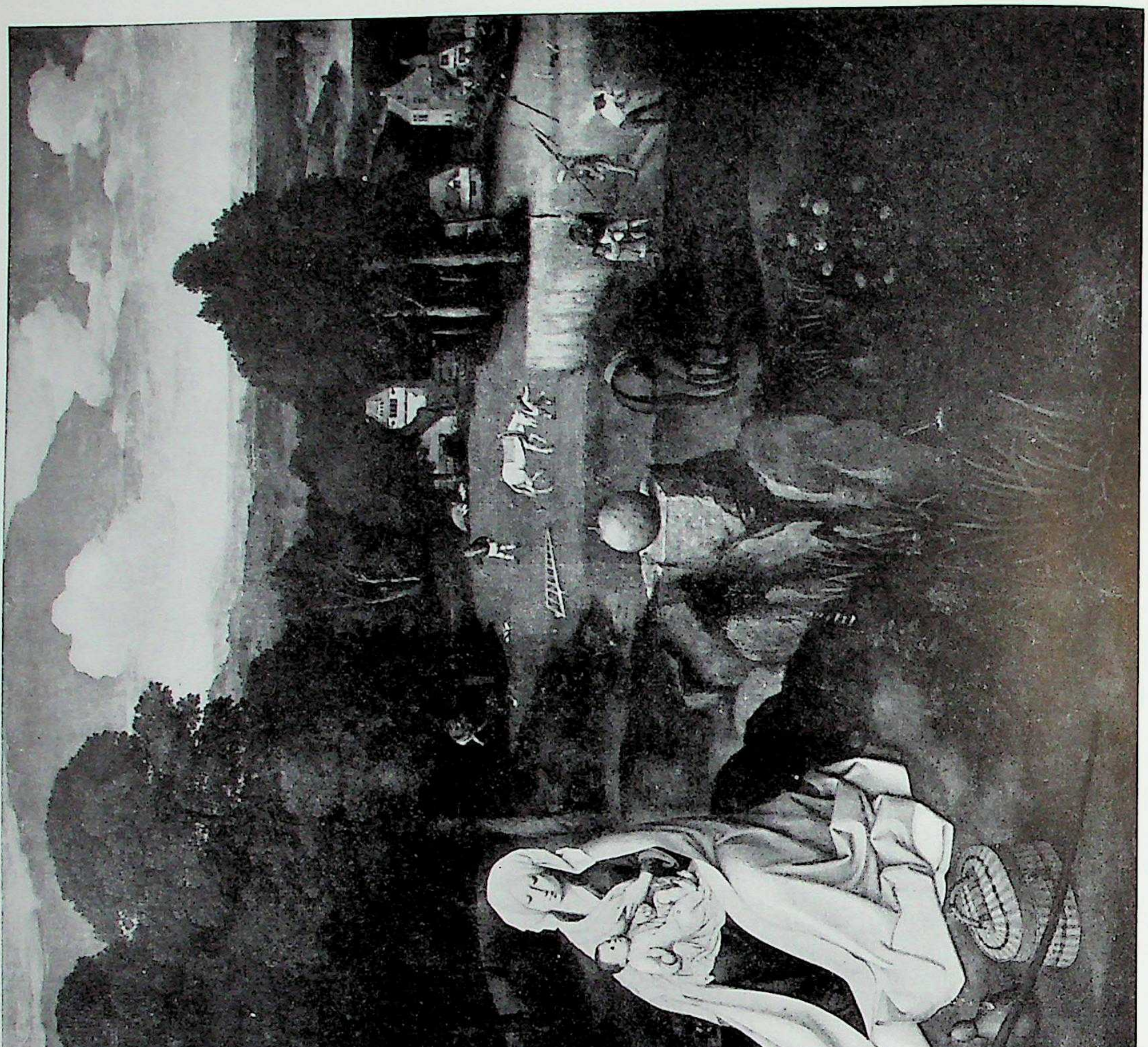

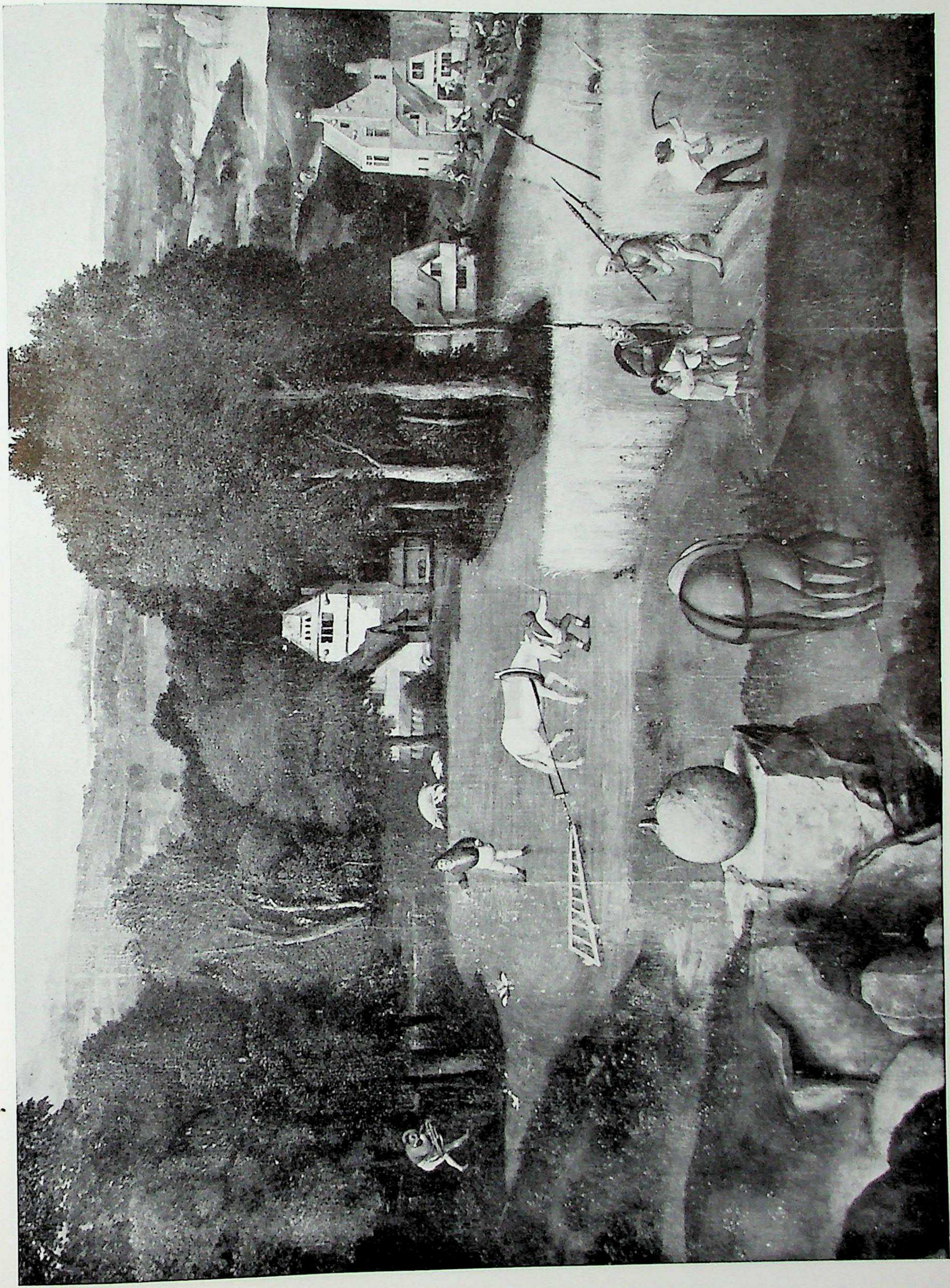

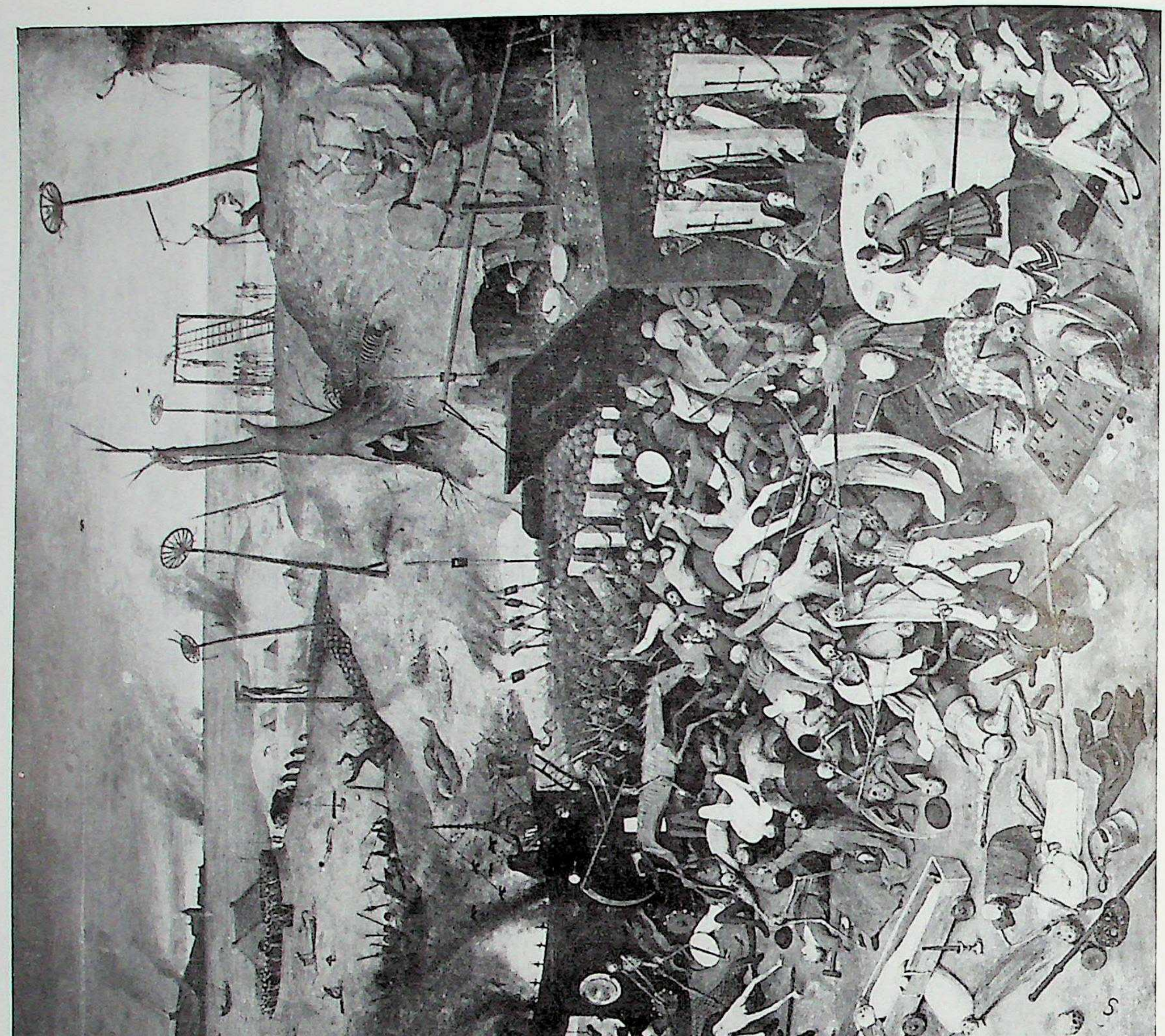

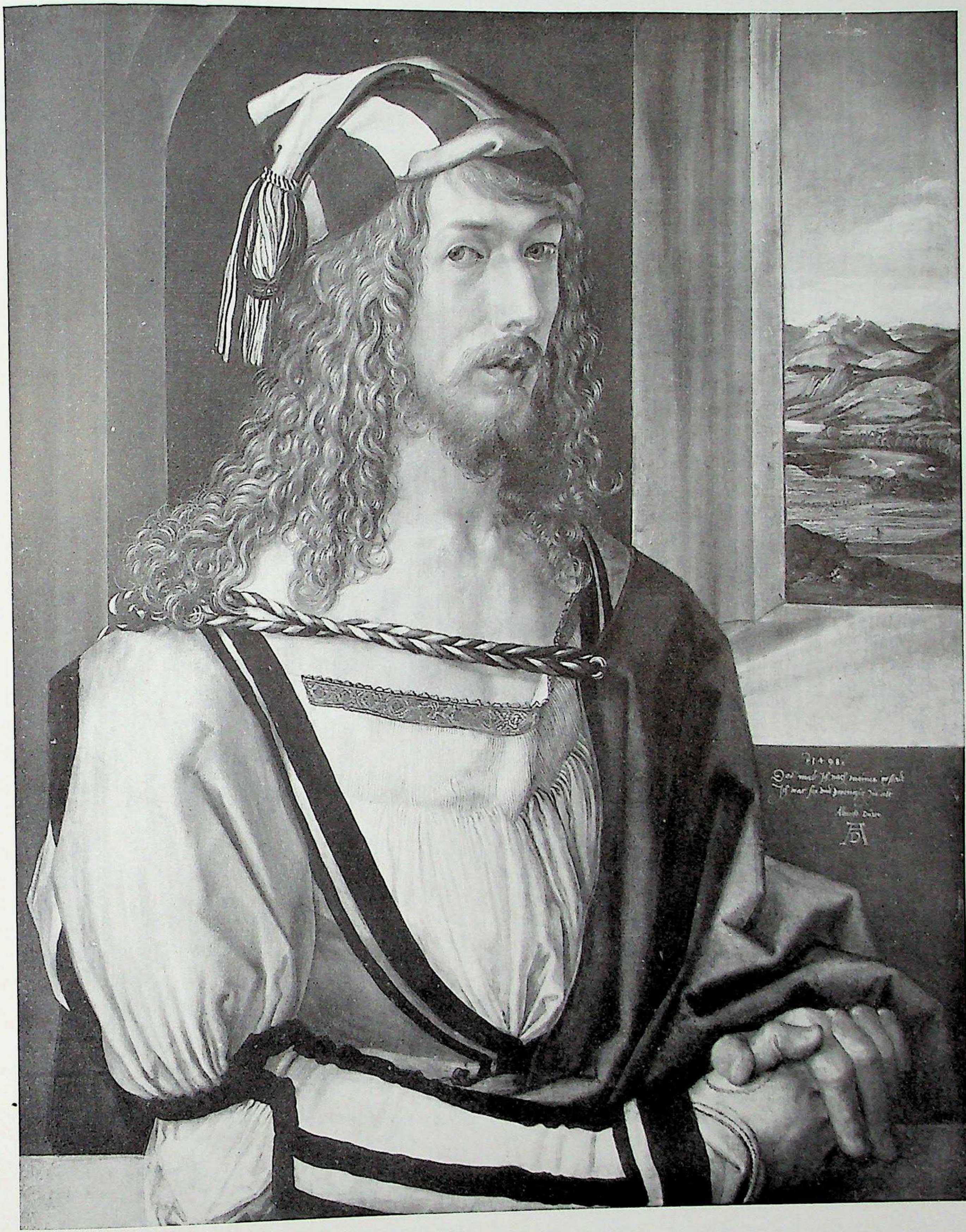

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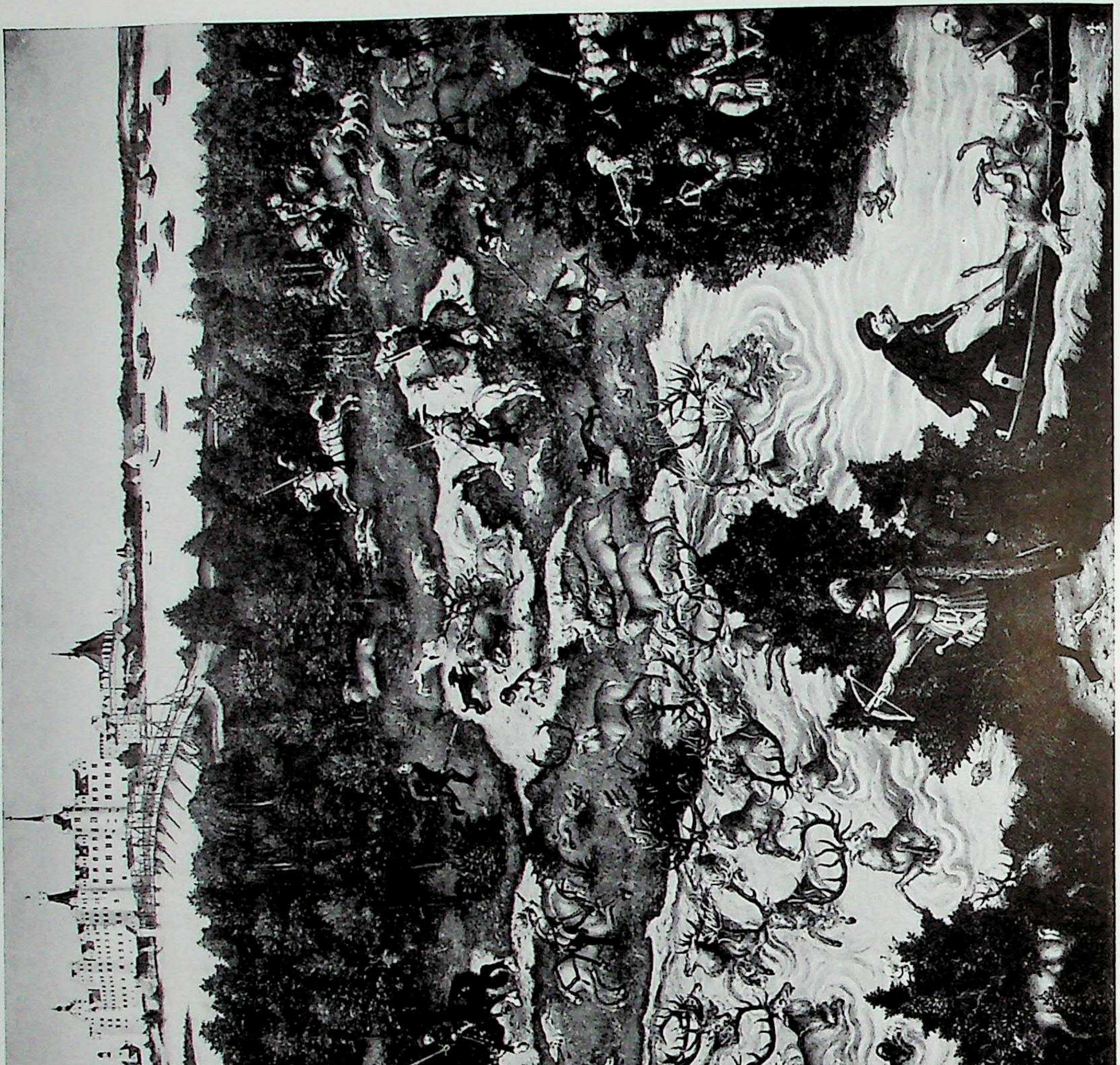

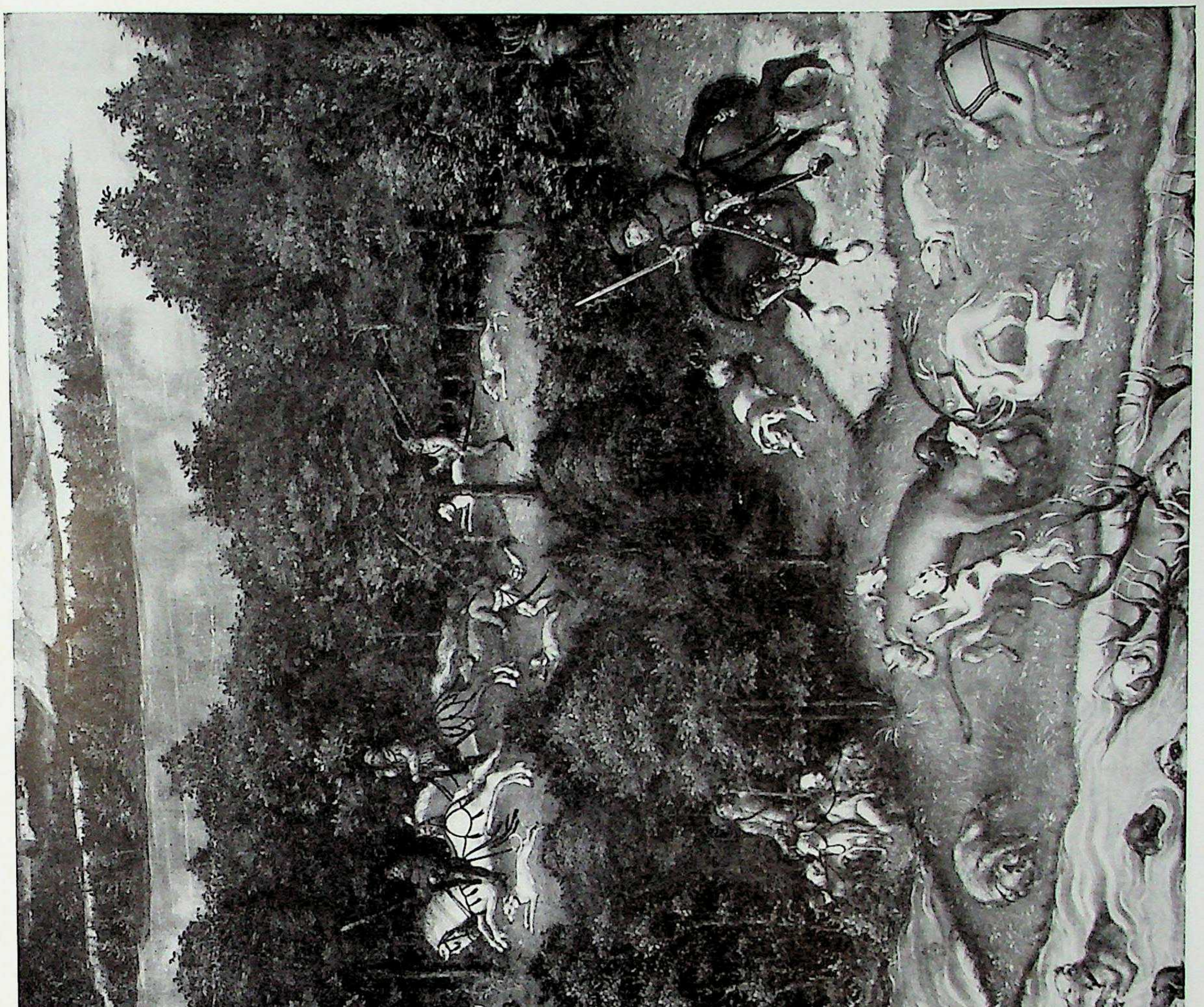

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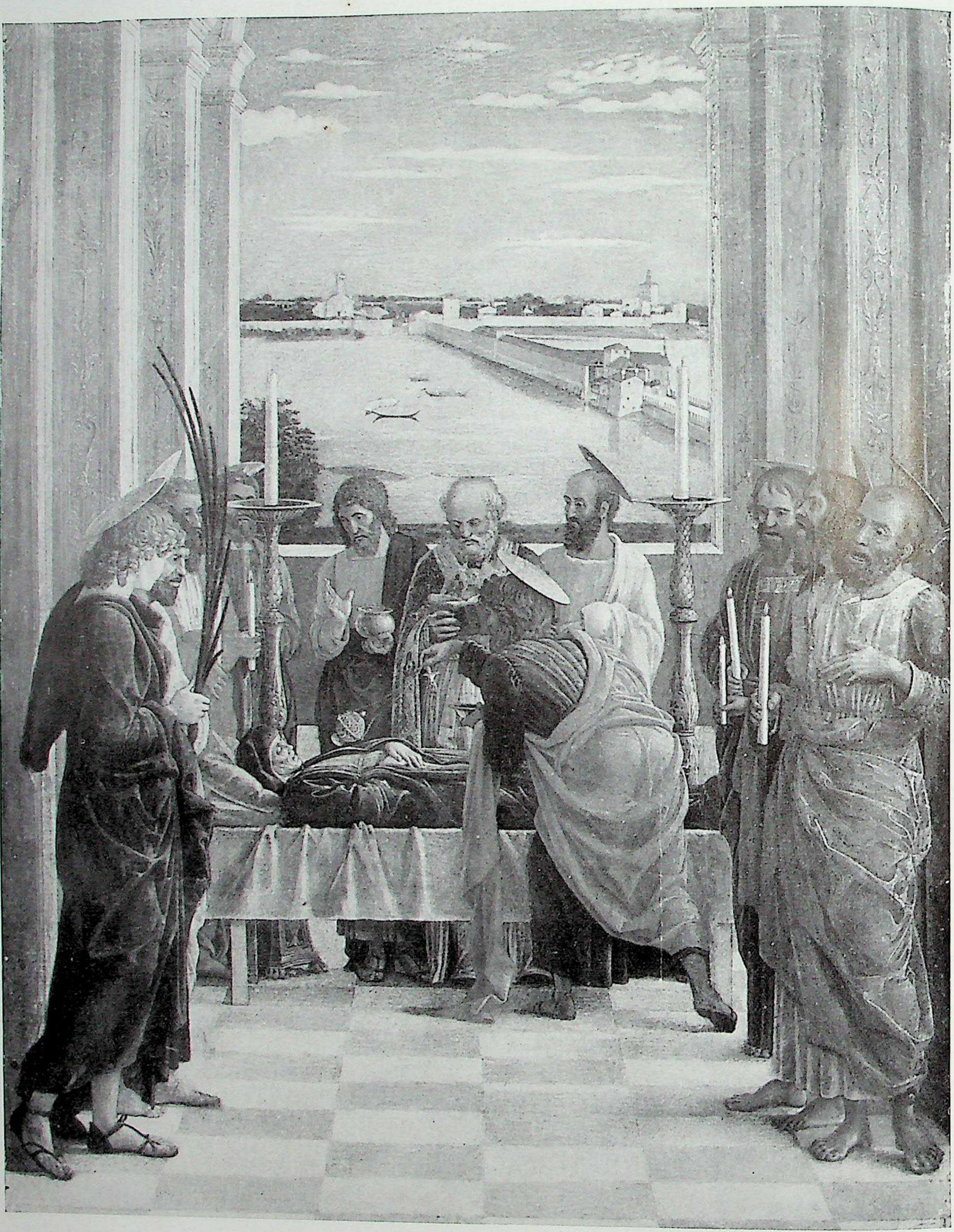

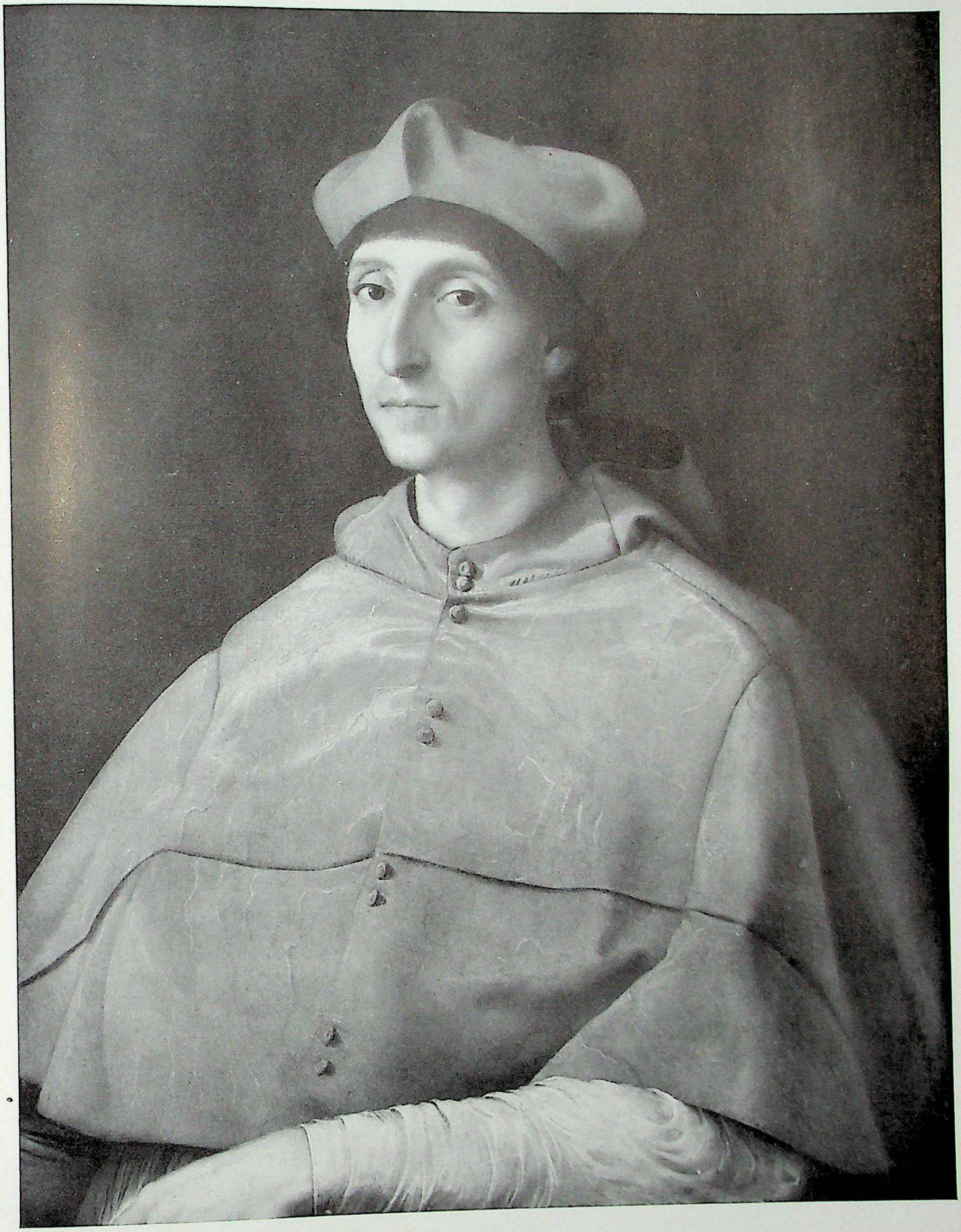

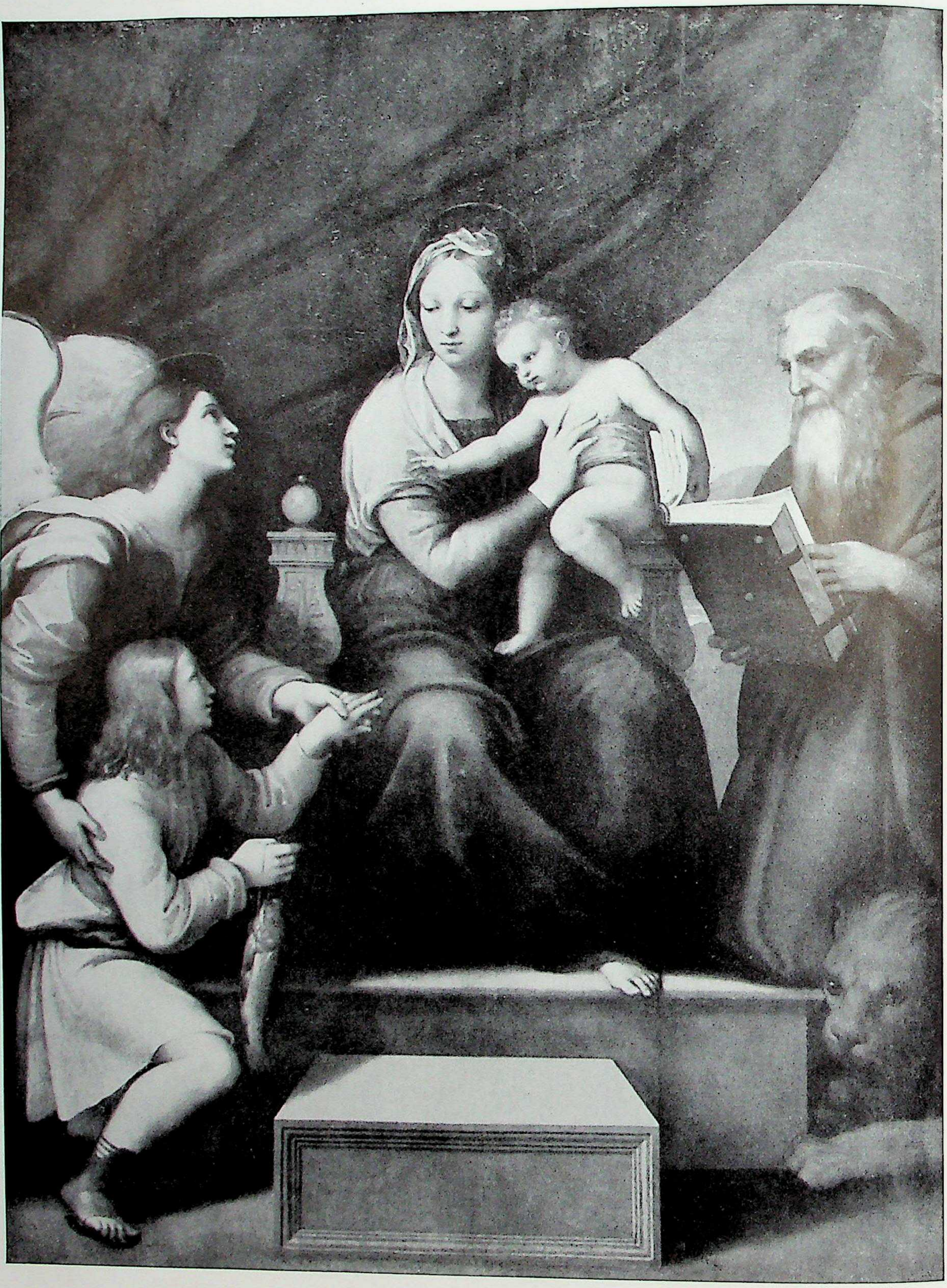

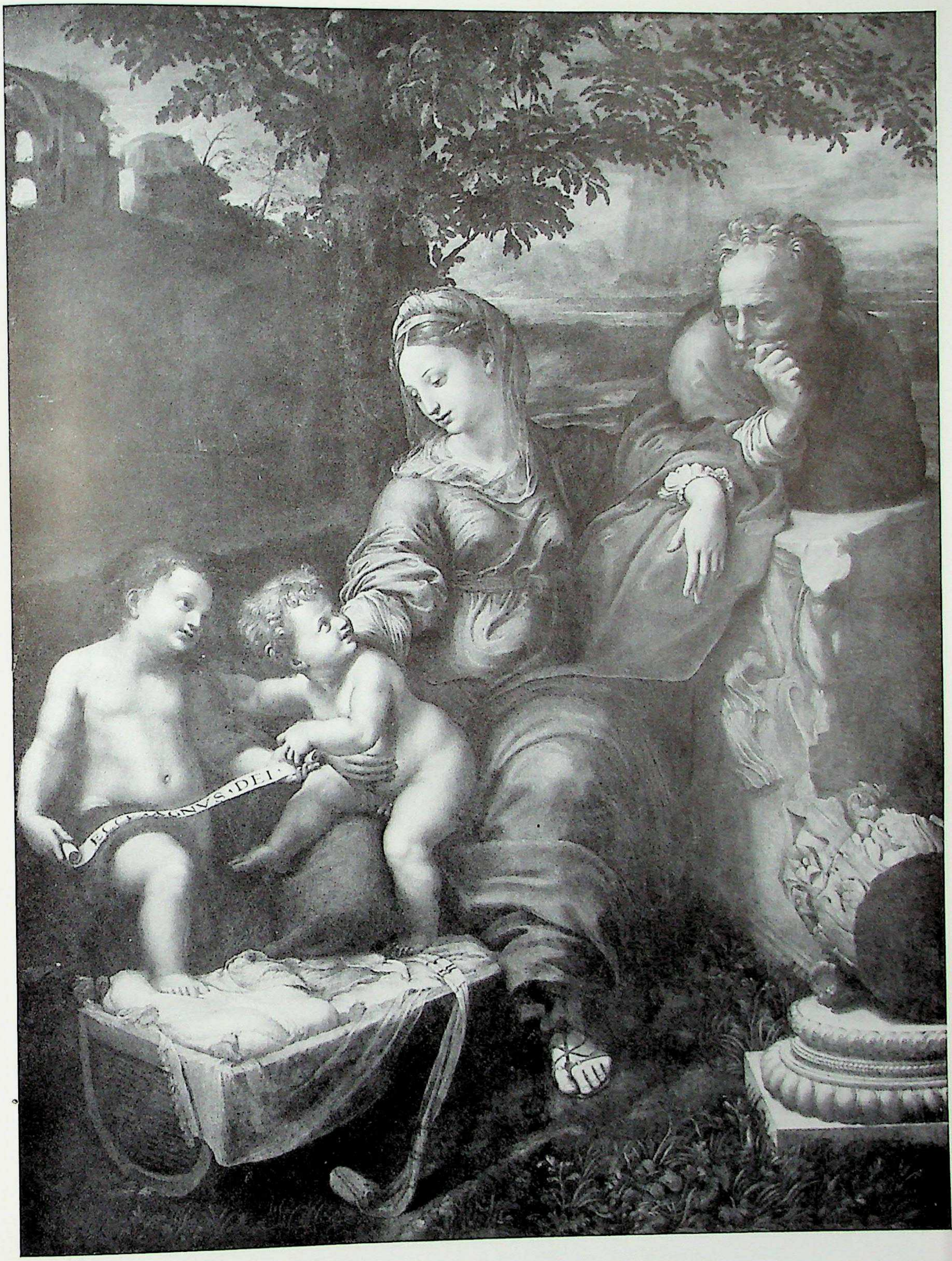
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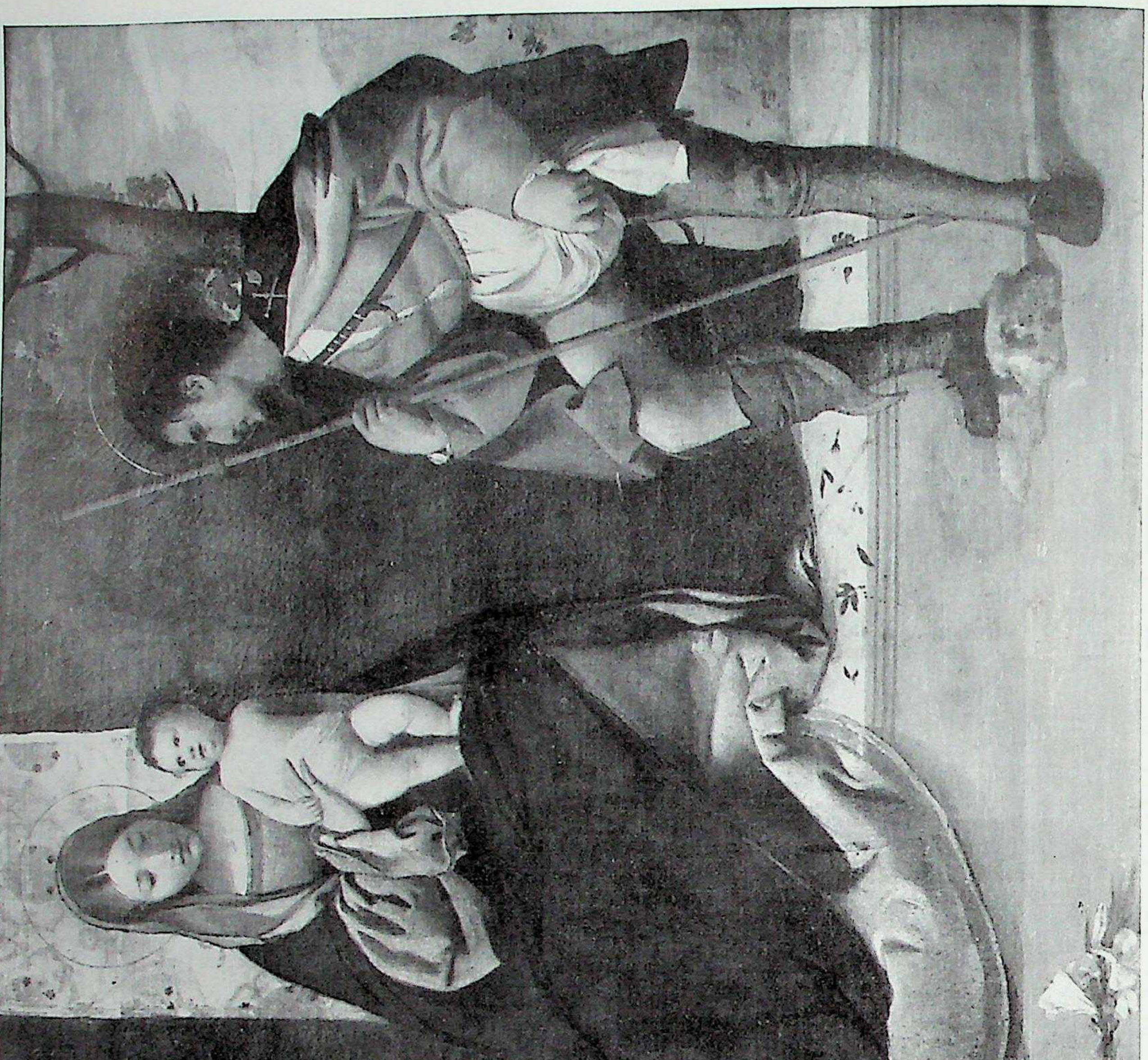

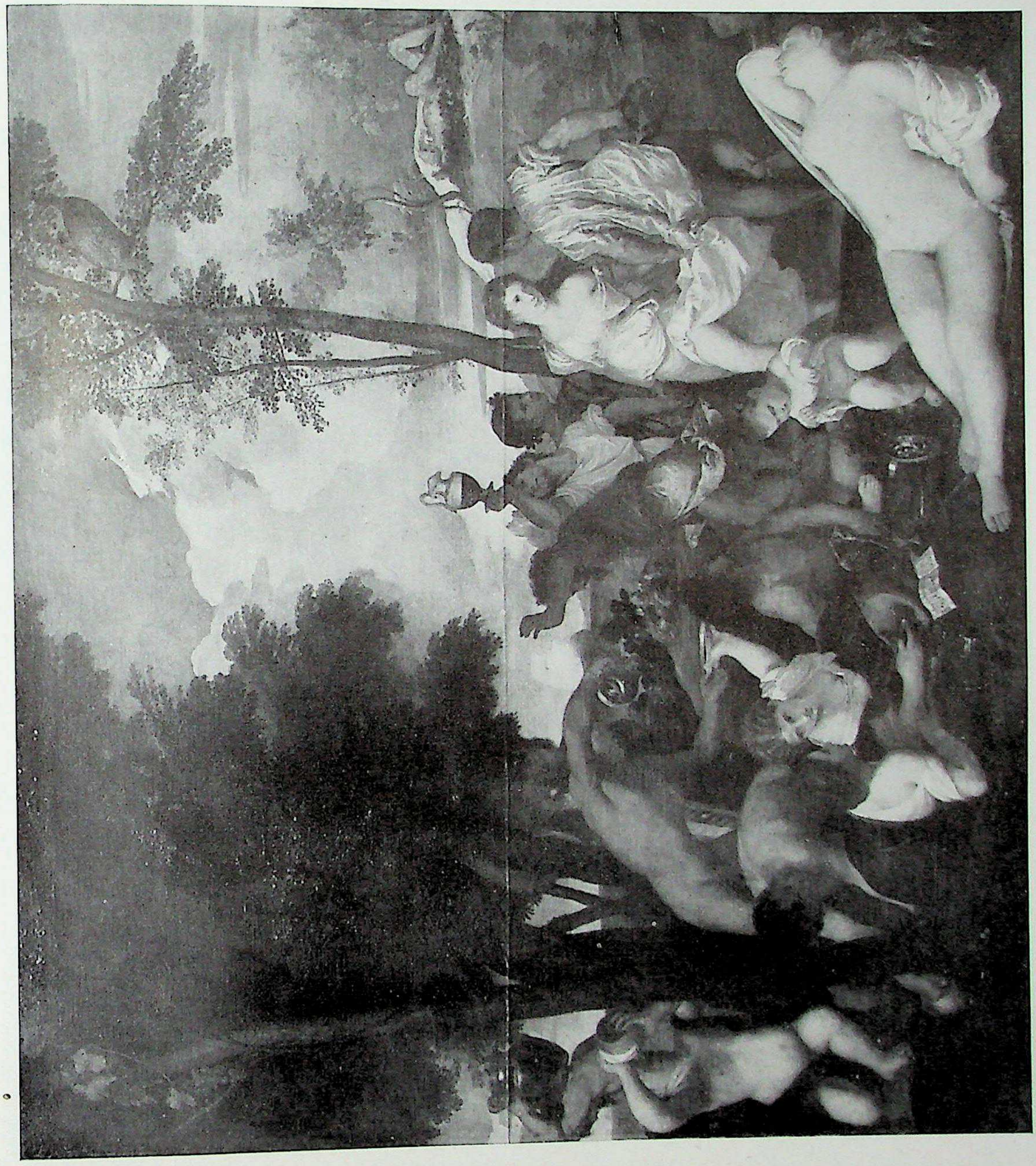

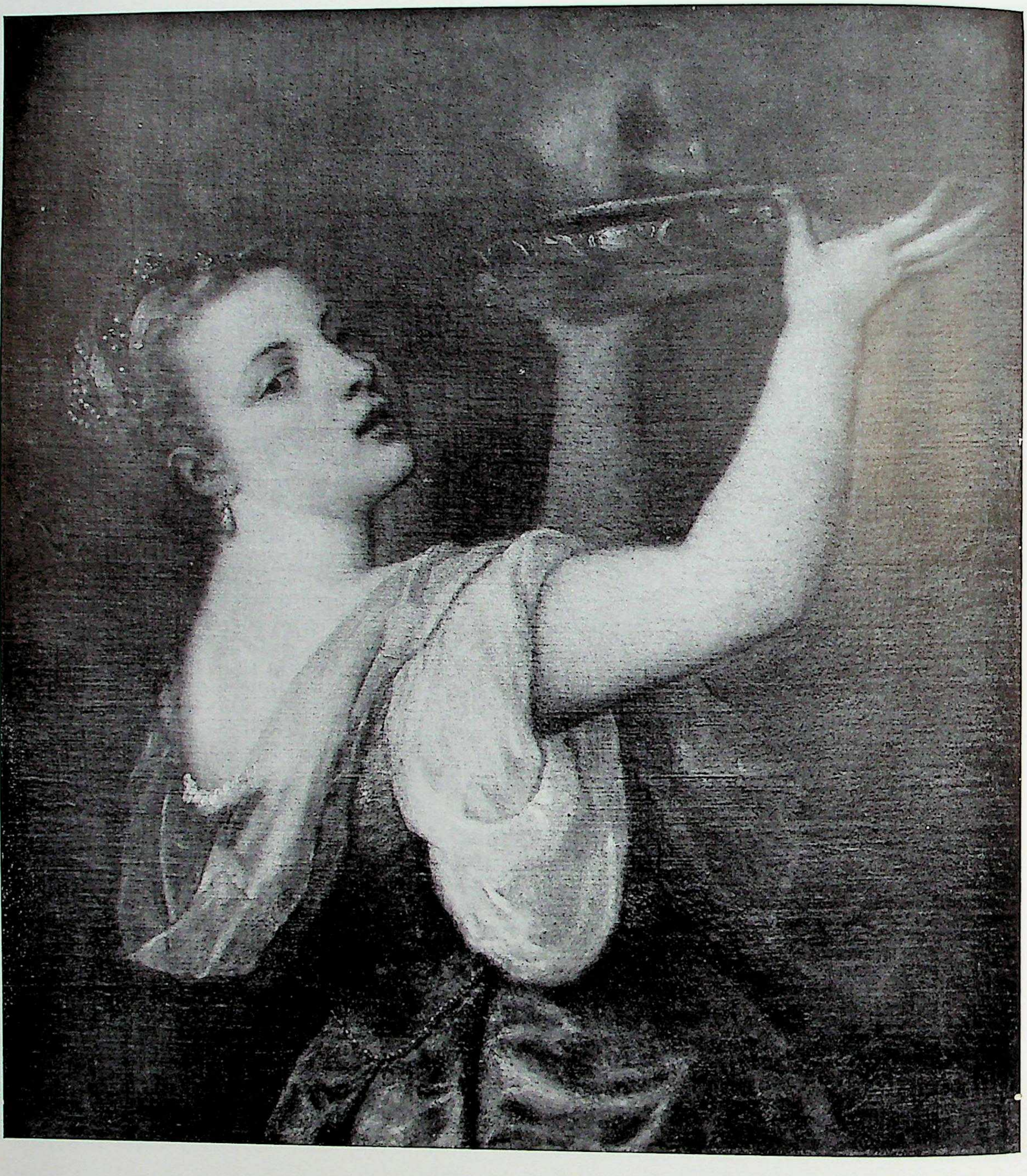

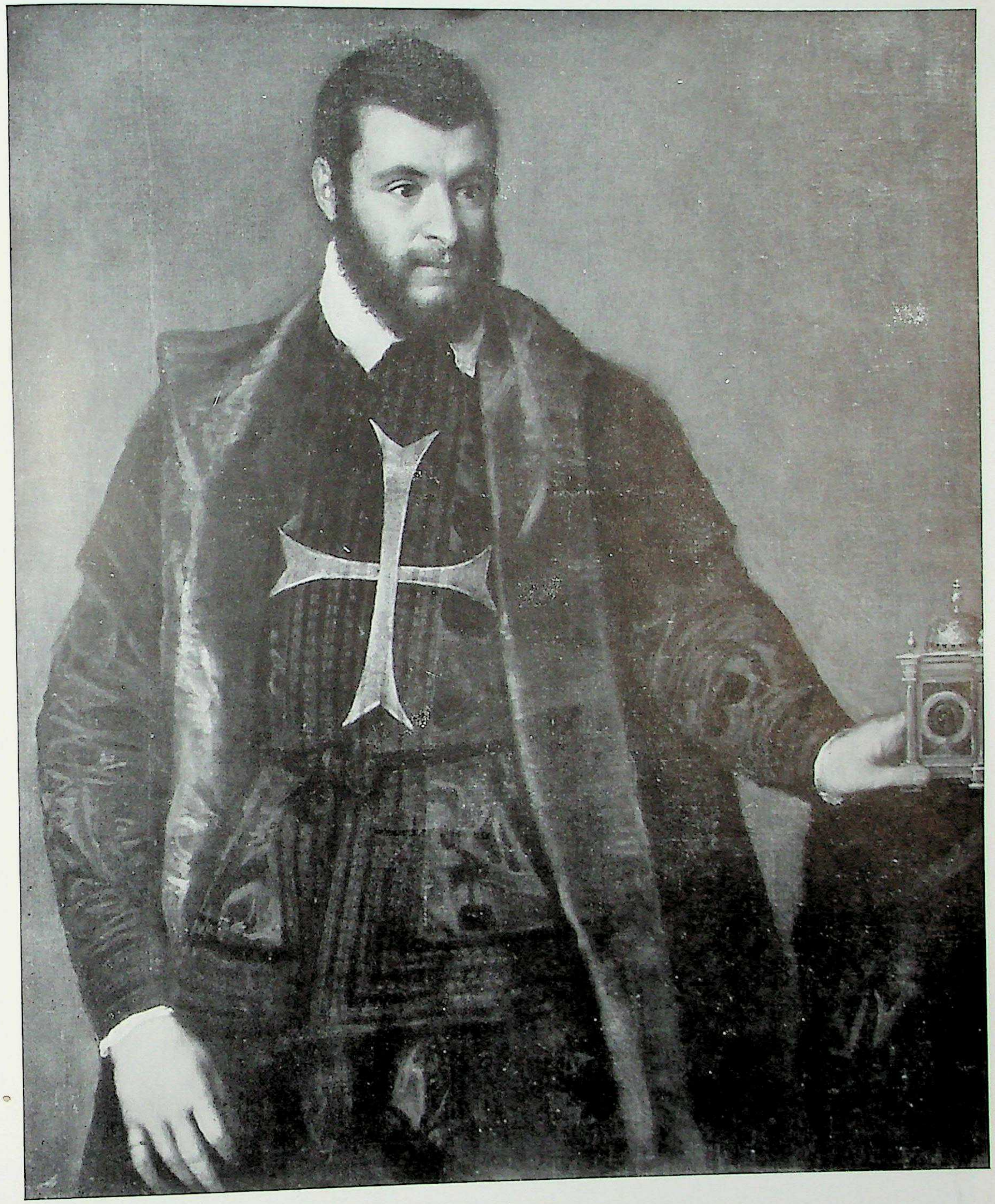

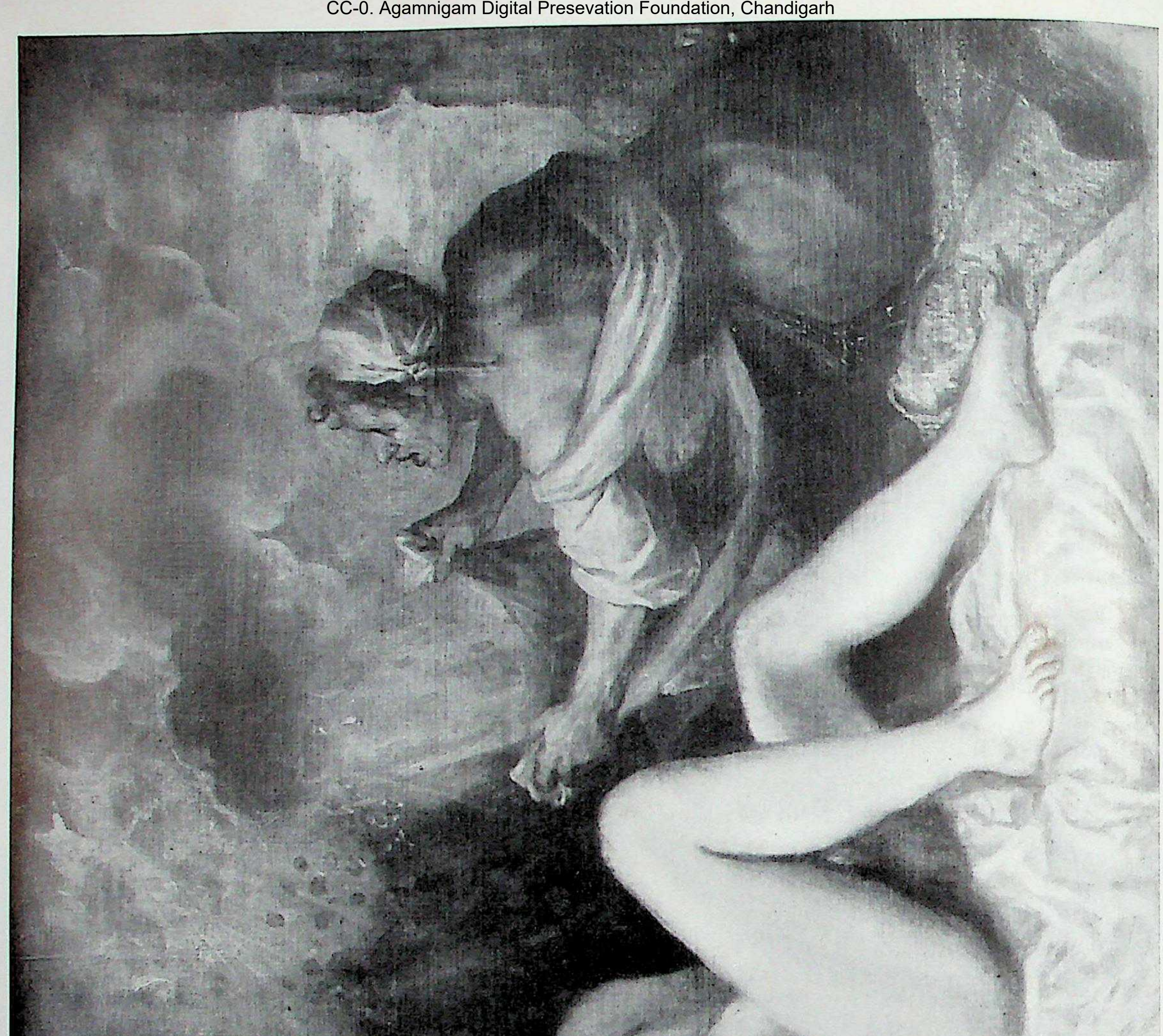

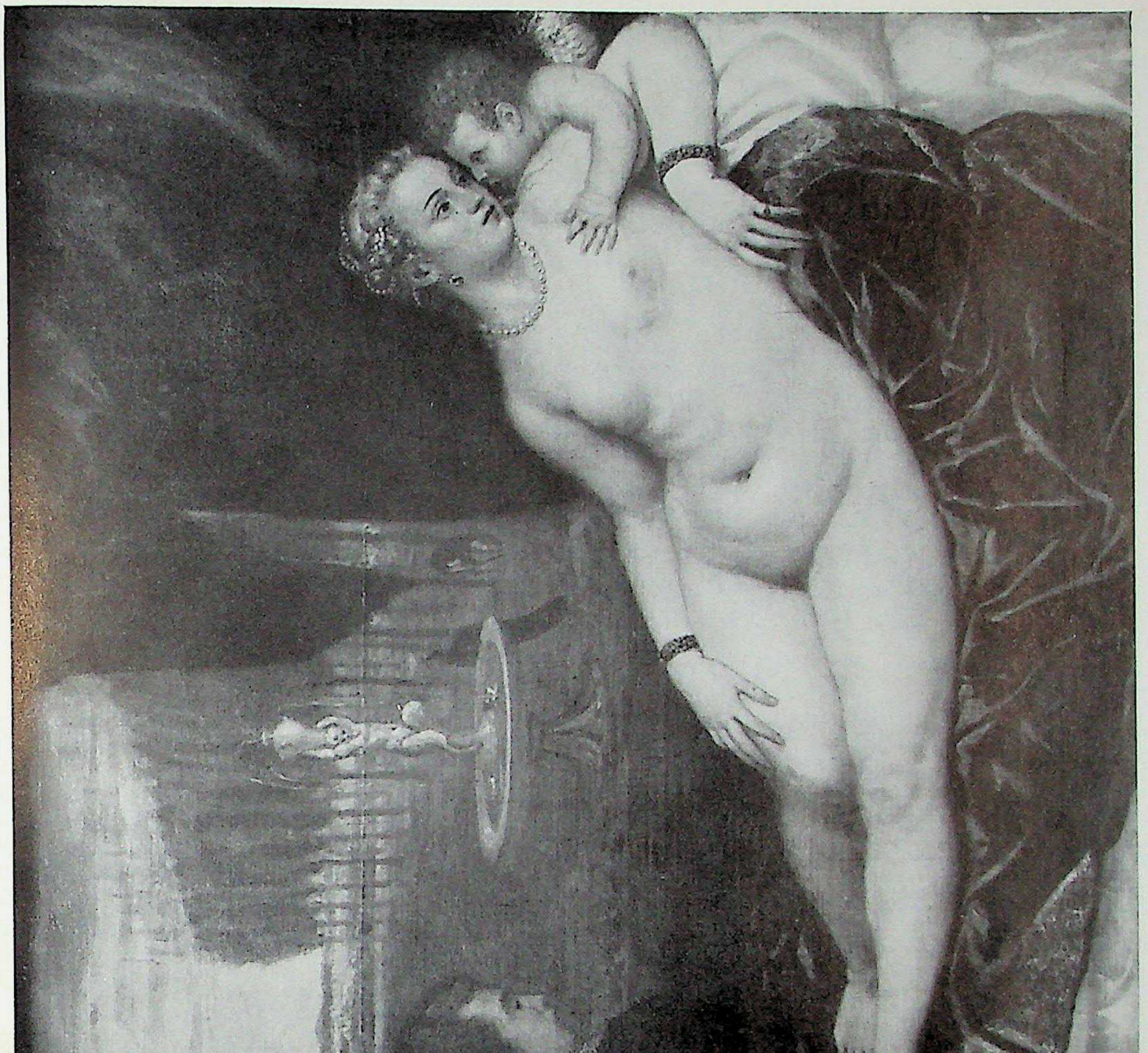

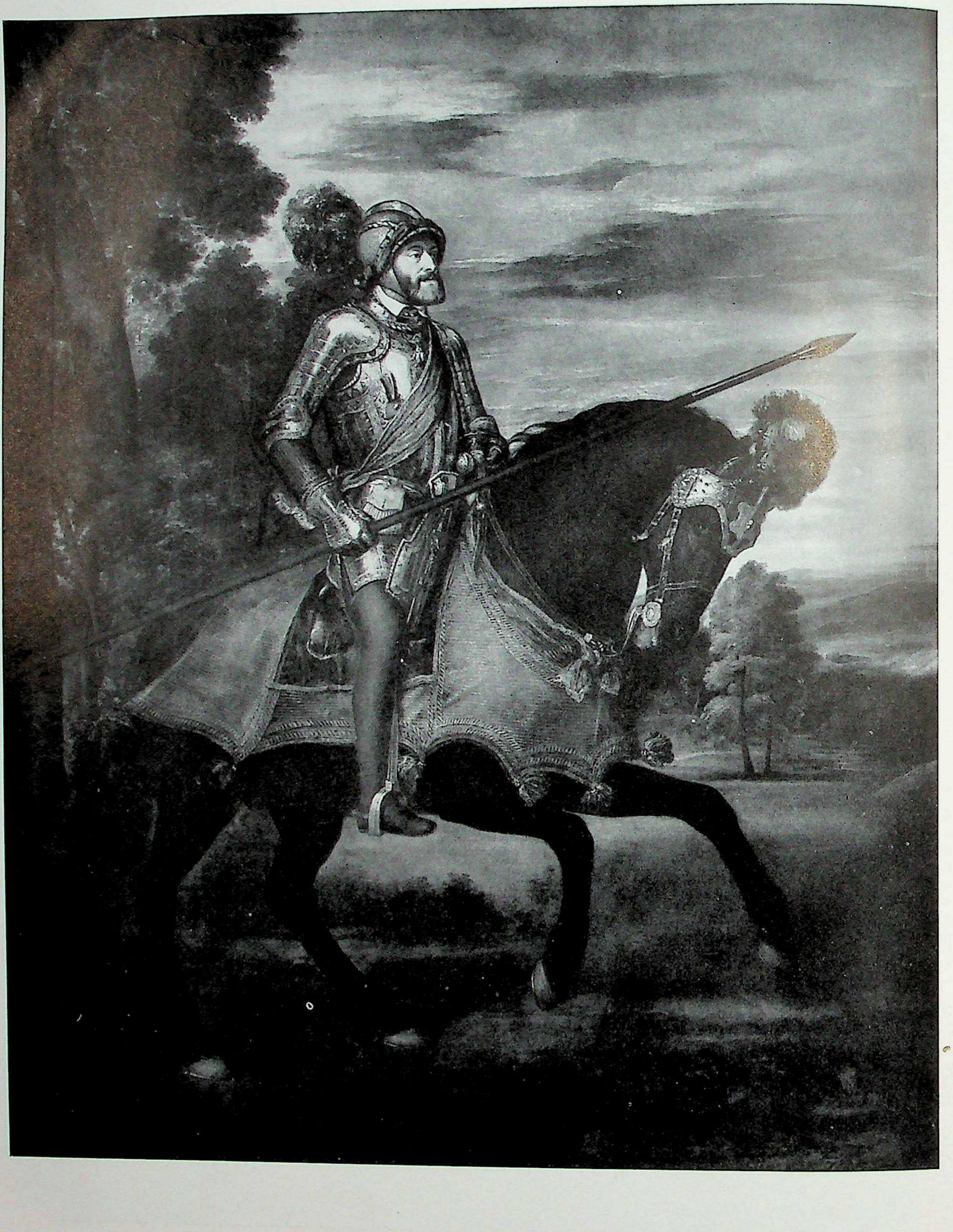

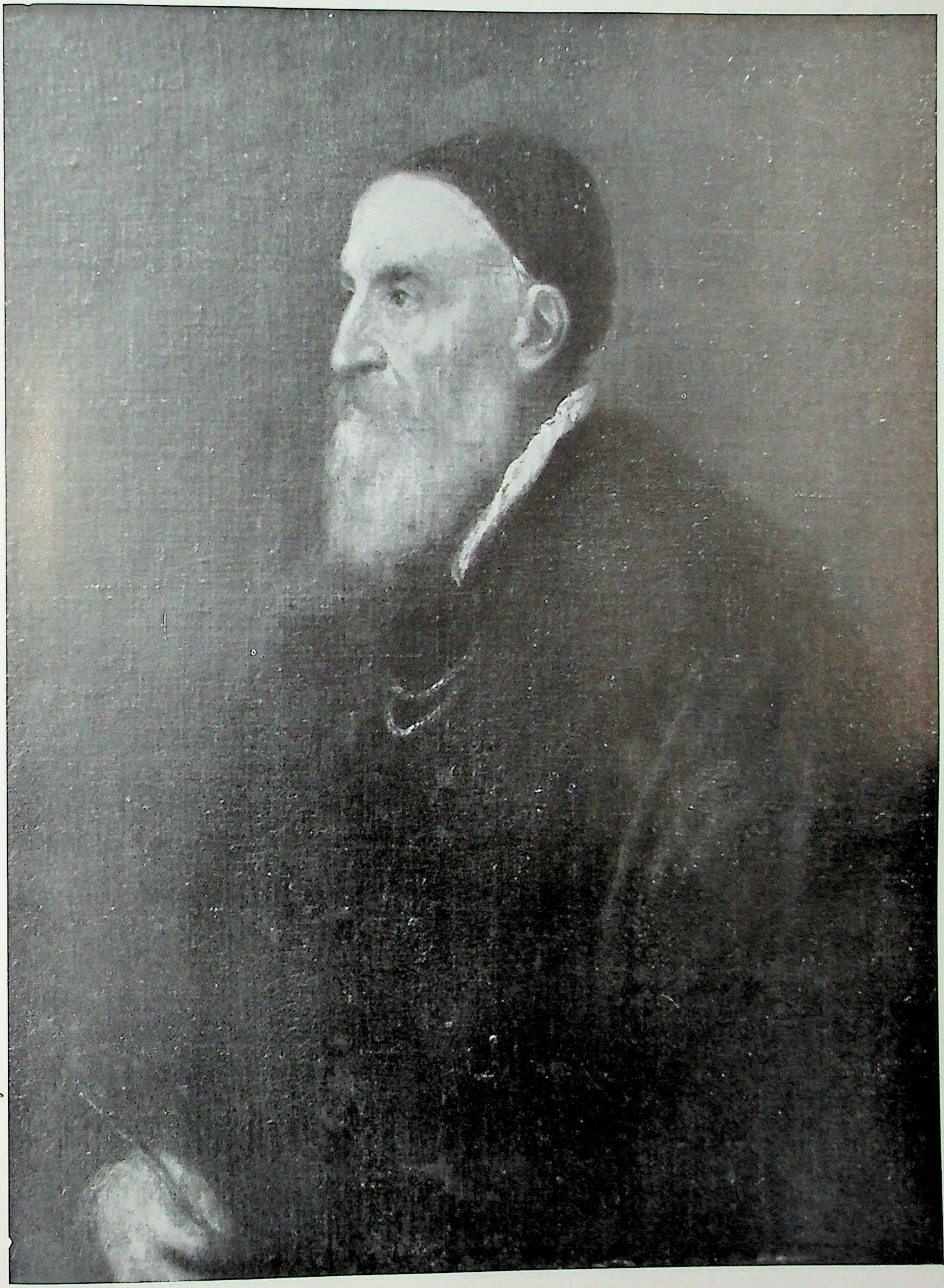

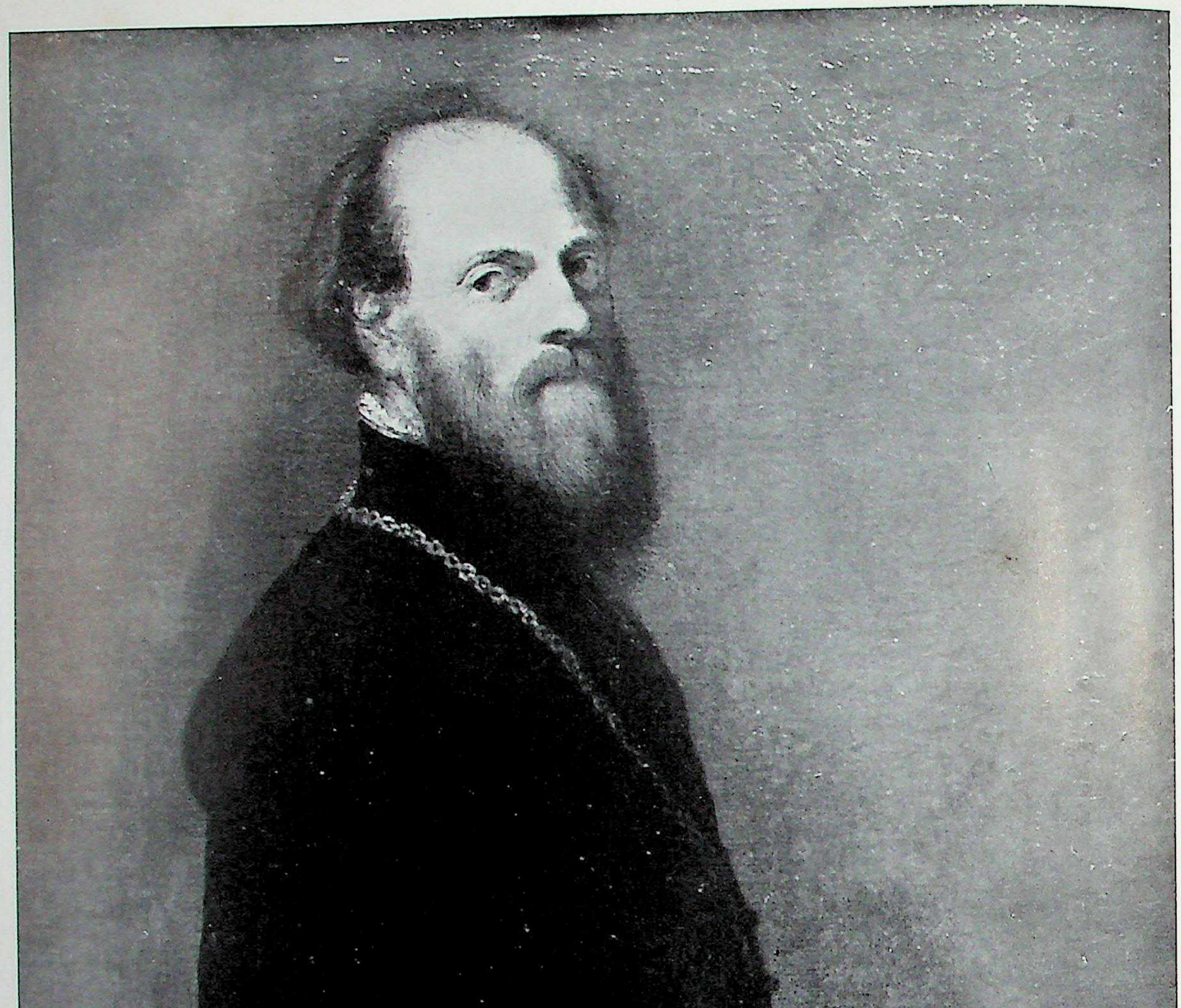

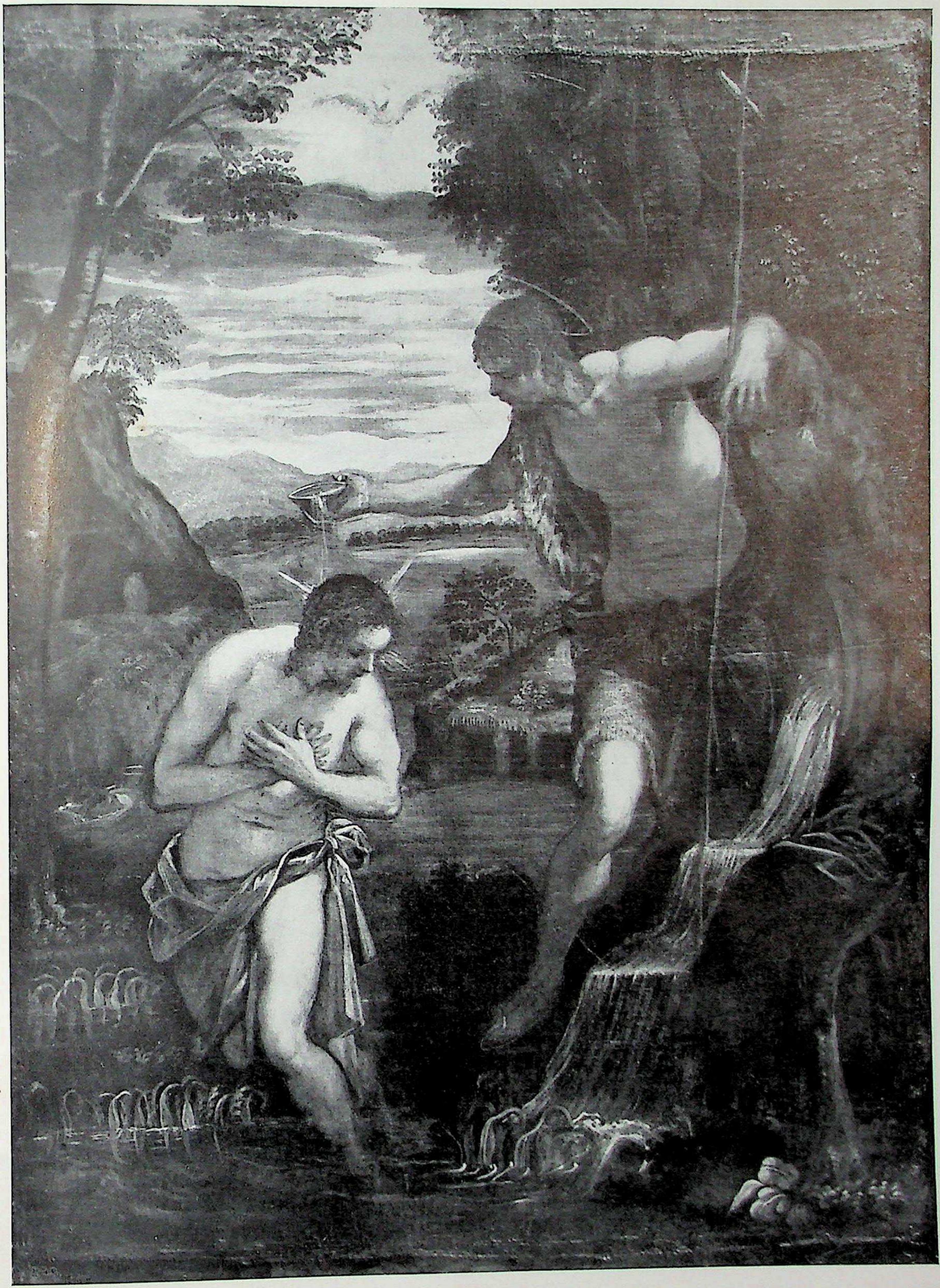

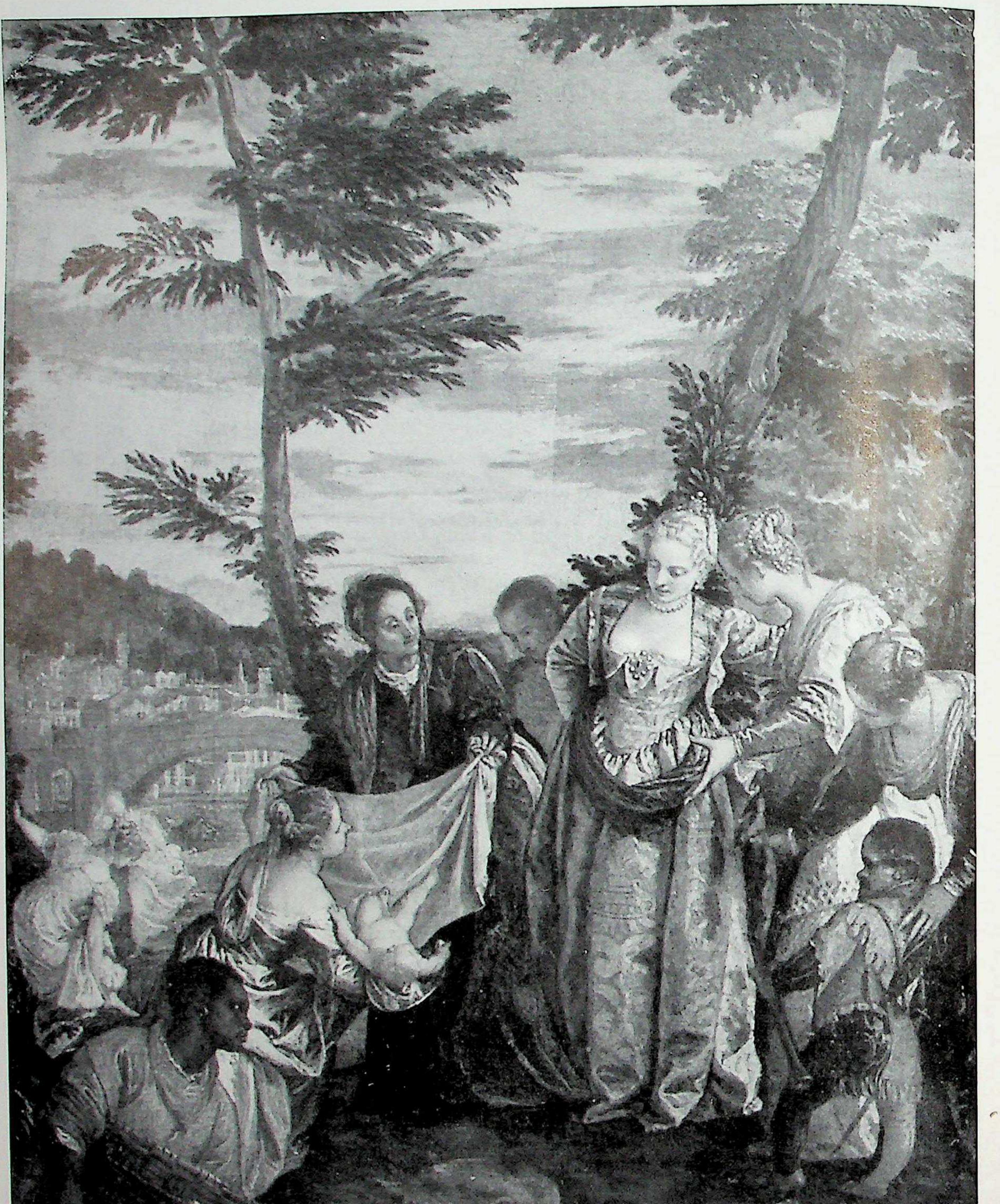

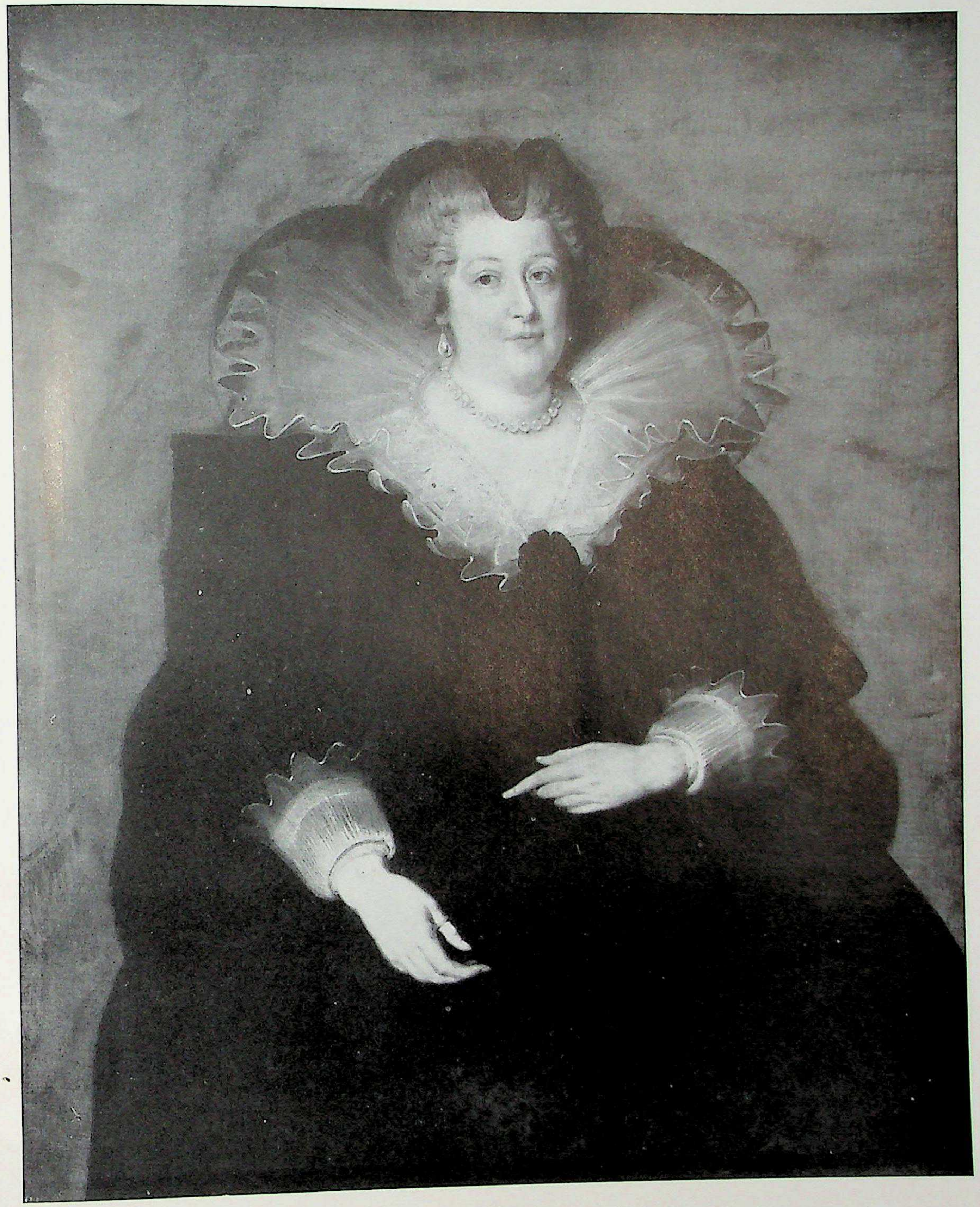

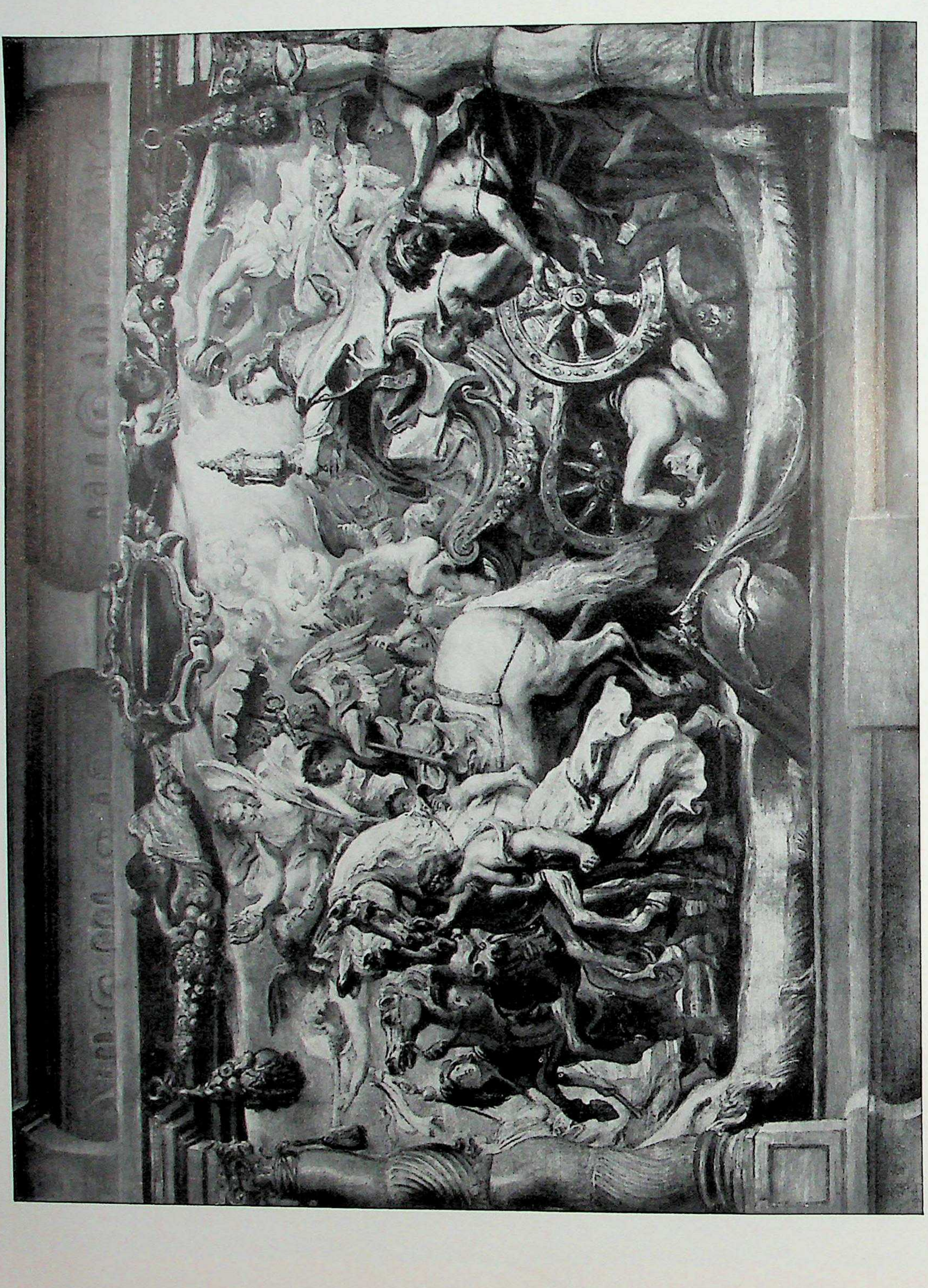

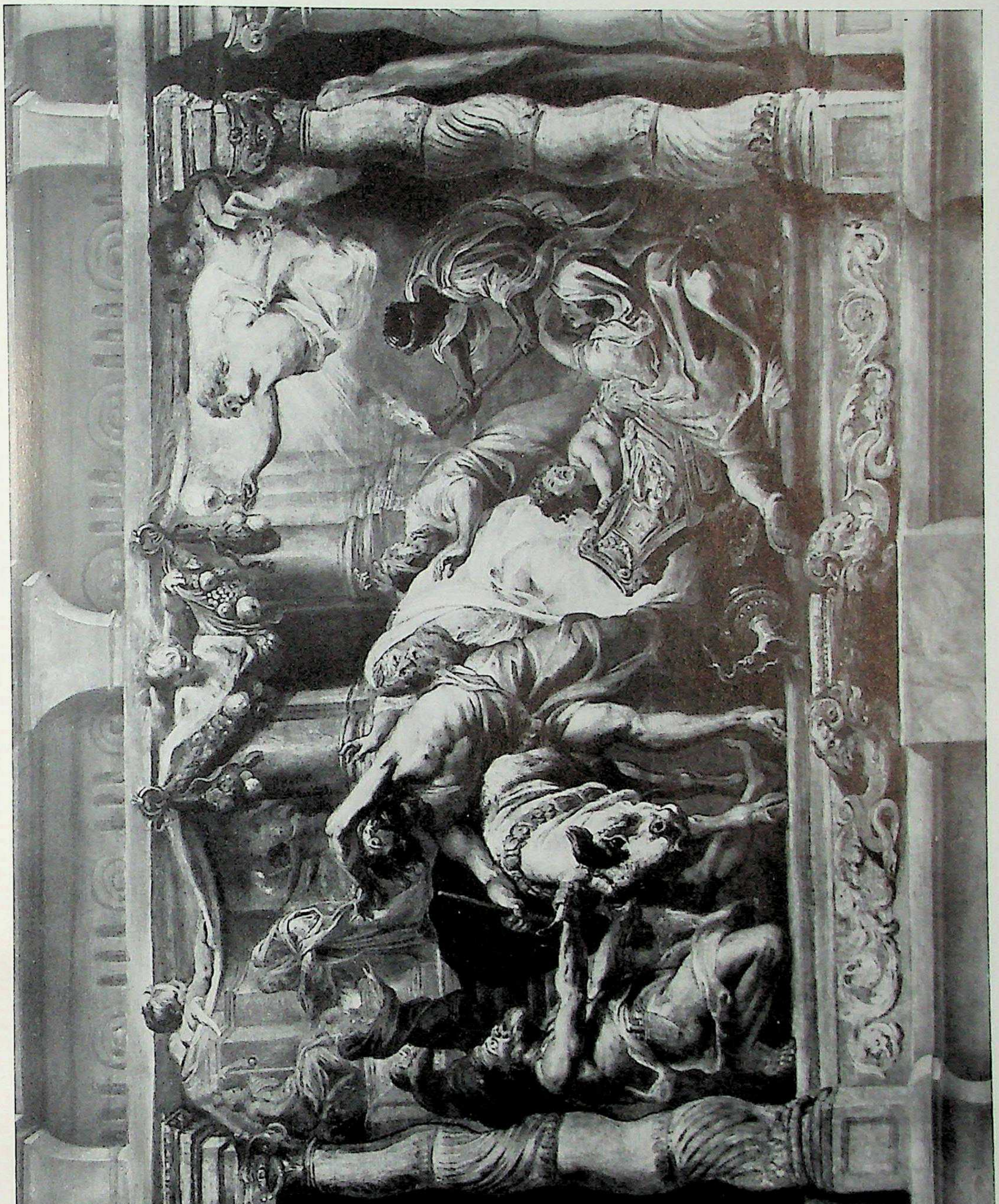

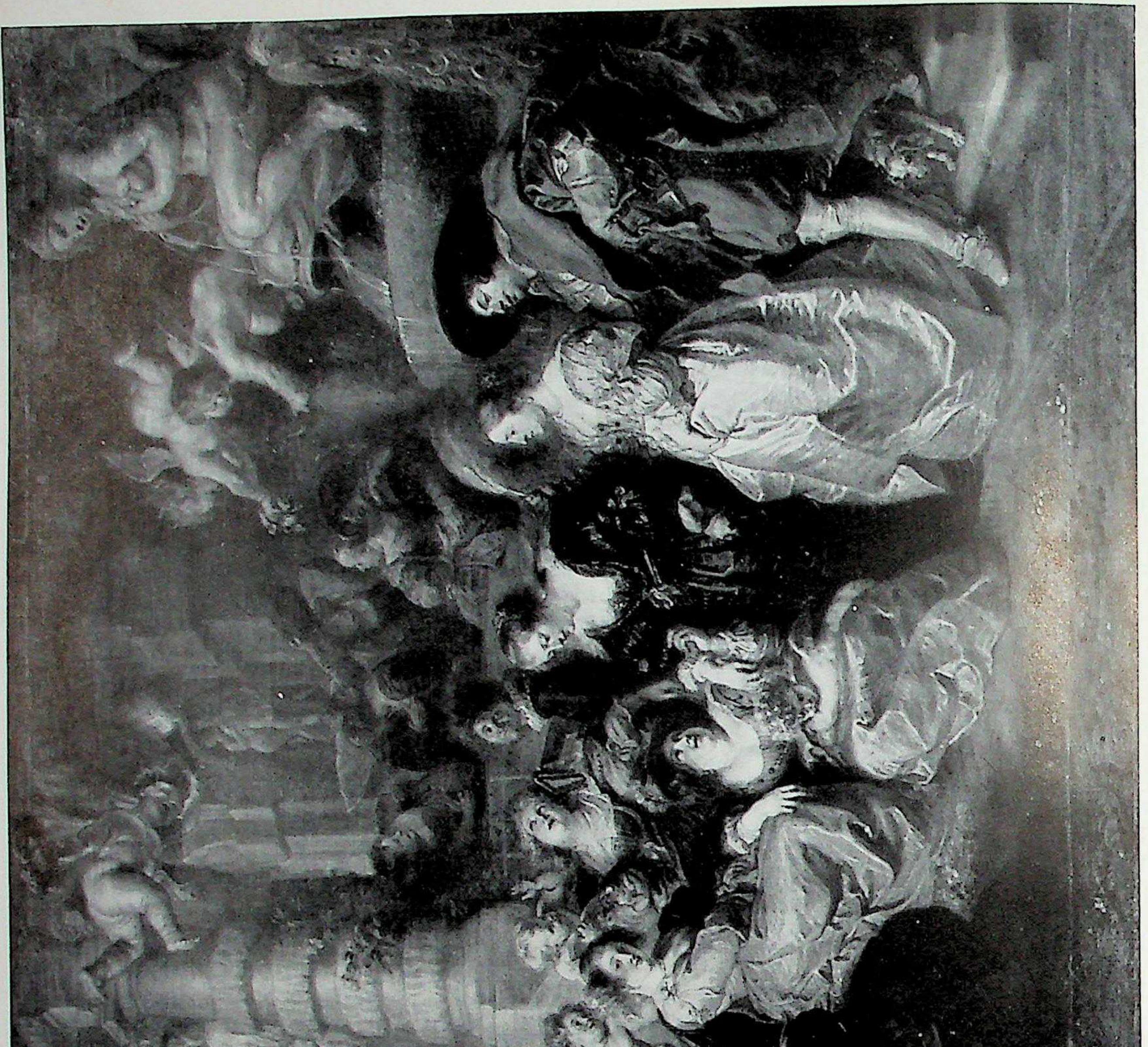

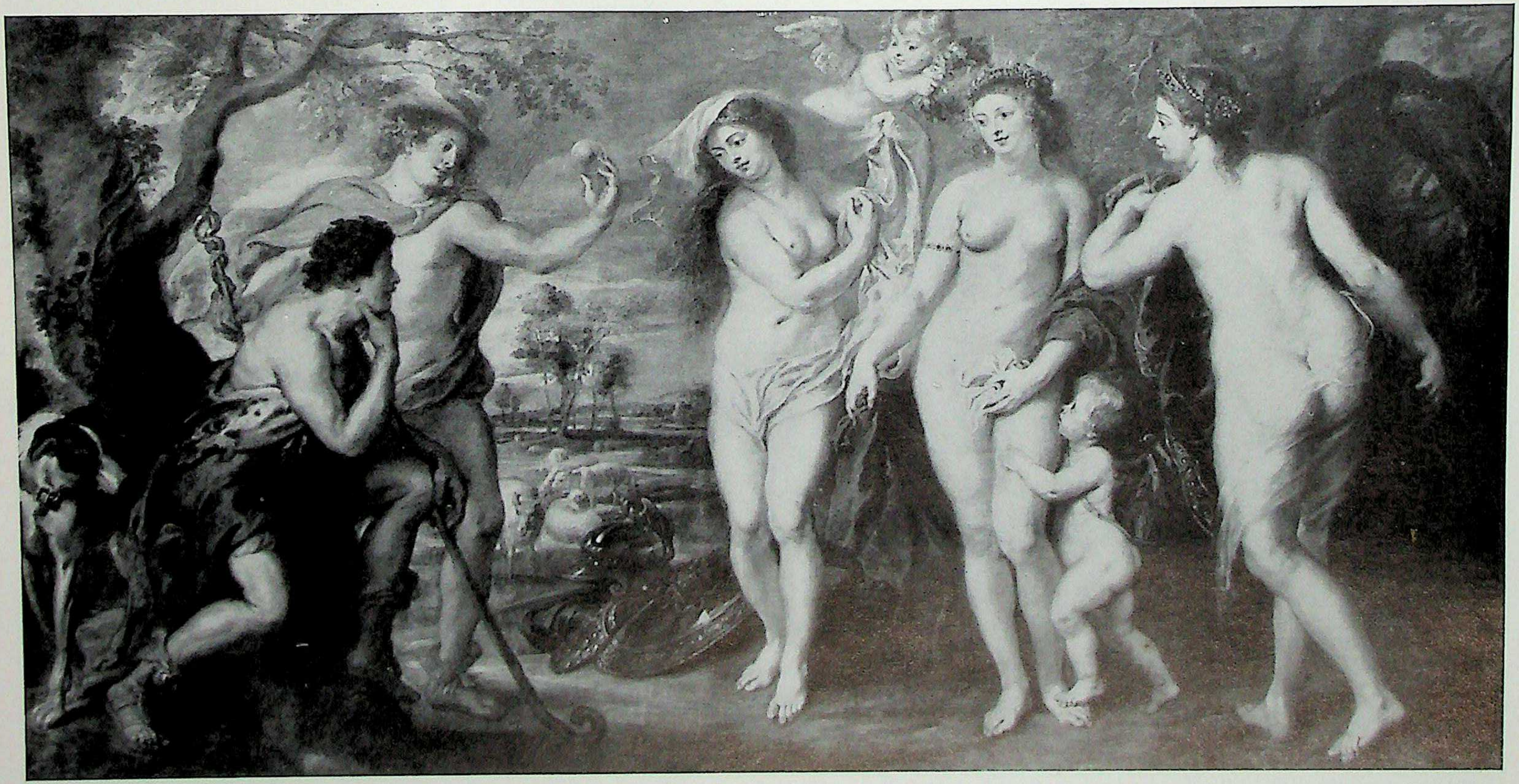

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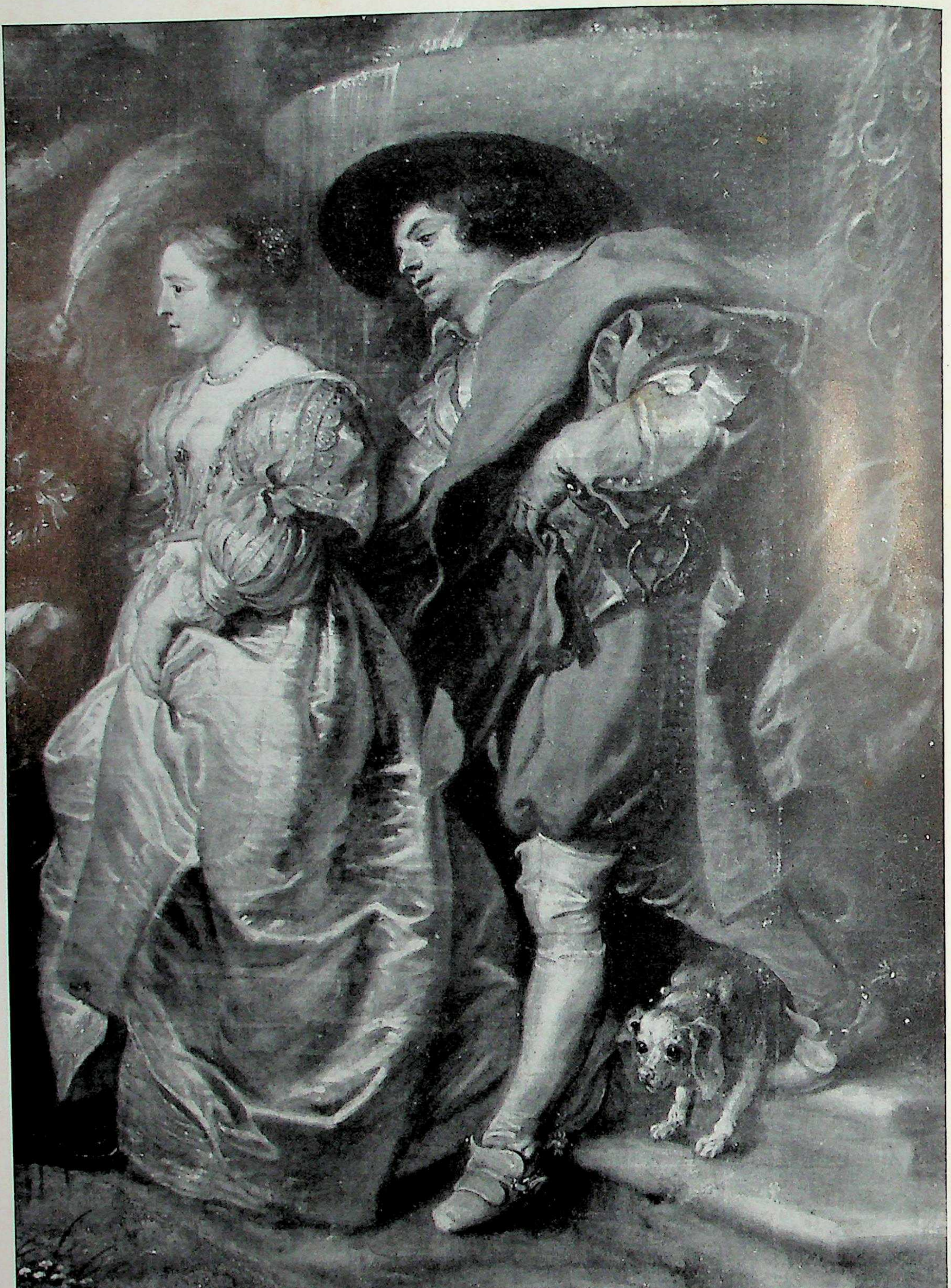

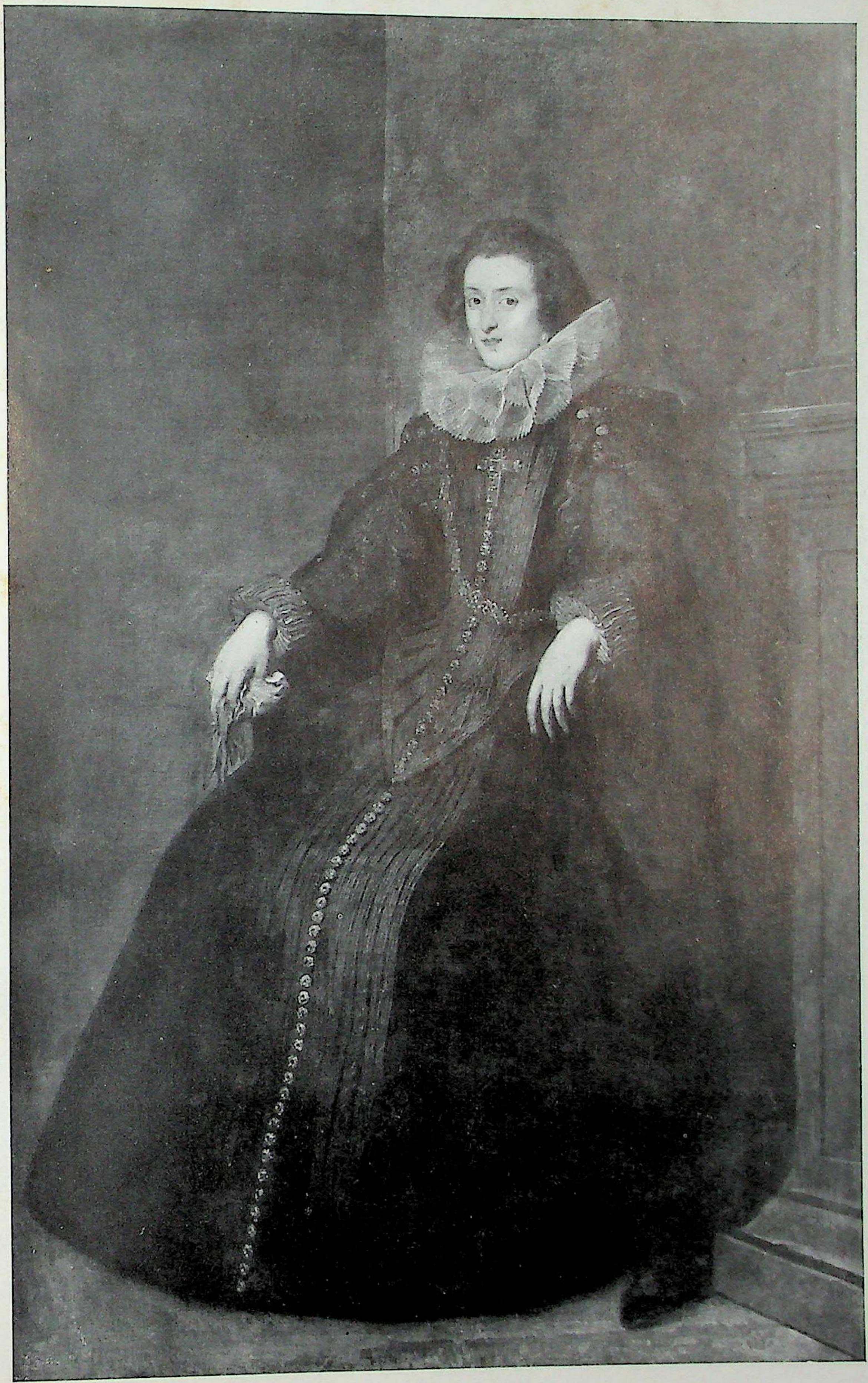

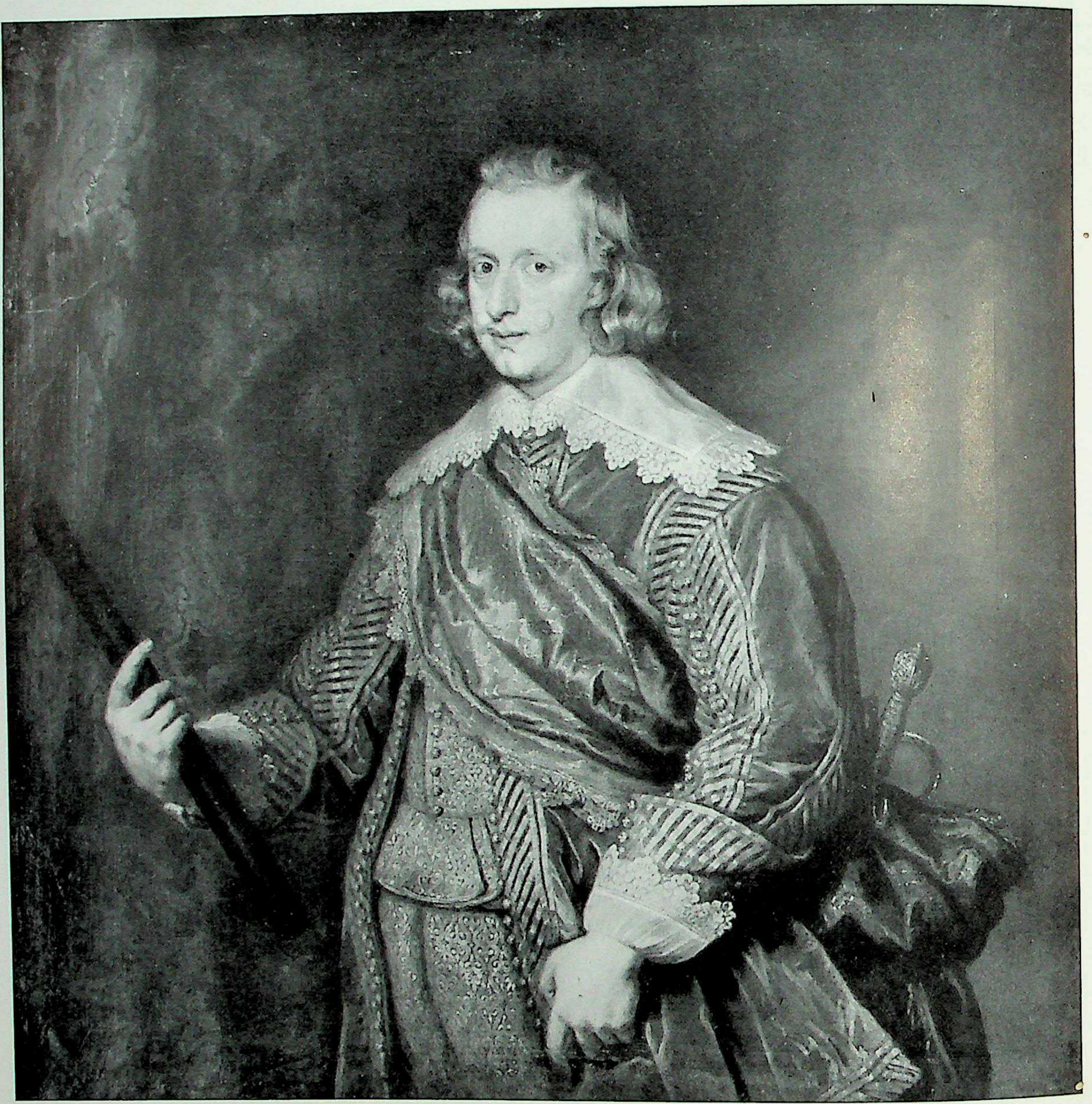

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